53 1947

Agents

New Negro booking office is set up

Los Angeles Tribune 12-12-29-47

NEW YORK—A new Negro artist bureau, Civil Cultural Concert Corp., has been formed here by Bob Bundy. It offers the services of topflight singers, mainly jazz, quartets, orchestras and jazz groups, the Colored Symphony of New York, road shows, and special attractions such as the Hall Johnson Singers, the Katherine Dunham and Pearl Primus Dancers, Calypso Carnival and Bill Robinson and Co. 12-29-47

Among the jazz groups are those of Coleman Hawkins, six pieces, Illinois Jacquet, 8, Lester Young, six, and the Cavalcade of Jazz. The road shows include "Anna Lucasta", "Blithe Spirit", "Deep Are the Roots", "The Importance of Being Earnest", and the Negro Reportory Theatre of New York. Mon

The soloists run a gamut from Wynonie "Blues" Harris to baritone Kenneth Spencer, and from Lil Green to Muriel Rahn. Bureau offices are at 48 W. 48th street, New York.

Lily-White Texas U. Gets NAACP

Chicago, Ill. Defender Sat. 4-5-47

AUSTIN, Texas—Rousing cheers from a huge unsegregated audience flooded a local auditorium here last week, when a student of the University of Texas announced that a chapter of the NAACP had been formed on the campus.

The student who protested Jim Crow in the university's law school, took part in a mass rally that was addressed by Thurgood Marshall, NAACP special counsel, and Negro and white students and civic leaders.

Marion Ladwig, another student at the all-white school told the audience that he could see no reason for segregated schools. He branded Jim Crow education as hypocritical bigoted, and a "tragic denial of the democratic principles in which Americans profess belief, that the University of Texas refuses to admit a student because his skin is not white." Sat. 4-5-47

Marshall, who is in Texas to help prosecute the complaint against the school for denying admission to Herman Marion Sweatt, declared that the NAACP has taken on the job of eliminating segregation from American life. He said local Texas papers had been referring to this as though it were a secret aim of the association.

53 1947

General

50 ORGANIZATIONS PLAN NEW STRATEGY:

Unite to Banish Stereotypes From Stage, Screen, Radio

Afro-American Baltimore, Md.

Sat. 3-8-47

HOLLYWOOD—(ANP) — Led by the American Jewish Congress and the Council for Democracy, 50 minority-group organizations stand ready to support the NAACP's drive to banish stereotypes from the stage, screen, radio and the printed page.

Already an organizing committee has been working on the project for the past three months to obtain the active support of at least 40,000,000 Americans, and plans for a full-time permanent organizer have been completed.

The initial move will be in radio, where all programs will be monitored with the aim of developing a technique to be applied later to pictures, the stage and the printed page. Sat. 3-8-47

Paid Staff Planned

The groups also will be concerned with research and program creation. Plans call for the eventual formation of a paid staff of writers, augmented by a large advisory group of expert radio script writers.

"Since other nations depend on radio and films for their evaluation our people, traditions and ideals, it is imperative these media provide a truthful reaction of the fundamental democracy of the American people," the group's preamble reads

Those already working on the organizing committee include Peter Lyon, president of the Radio Writers Guild; Robert Heller, producer for Columbia Broadcasting system; Arnold Pearl, script writer; Hope Spingarn and Dr. Donald Young.

Native New Yorker Makes Good On Stage, Screen

Journal and Guide Norfolk, Va.

By GLADYS P. GRAHAM

NEW YORK—(ANP)— Another native New Yorker whose diversity of talent in several allied fields has enabled him to make good, is Chauncey Reynolds, musician-actor of stage, radio and screen fame.

A product of Middletown, N. Y. Mr. Reynolds got his start in the entertainment field via an audition with Hall Johnson, composer-director, who took him to Hollywood to appear in "Green Pastures," with his choir. In eight years on the west coast, Reynolds appeared in numerous movies some of which are "Saratoga Trunk," "Stormy Weather," "Cabin in the Sky," "Kentucky," and "Maryland" and has played a wide varied of roles, including the part of a Hindu and other foreign characters. Sat. 7-12-47

High point in his career was reached when he directed Arch Obeler's Radio show over a coast-to-coast network, which featured Hazel Scott, Clarence Muse and many other notables in the musical and professional world. He recently appeared in the starring role of Lem in the stage play "Our Lan'."

Dustin' off the NEWS

By LUCIUS C. HARPER

Chicago Defender

A GREAT STORY OF THE NEGRO IN THE THEATRE

IT HAS BEEN left to Edith J. R. Isaacs, former editor of Theatre Arts magazine, to give us the best arranged and very interesting history of the Negro on the American stage. Heretofore, such a chronicle has been attempted, and to some degree there can be found much worthy information regarding our contributions to the world of entertainment. In modern times Dr. Alain Locke of Howard university and the late James Weldon Johnson preserved much of this data in book form; Johnson in his "Black Manhattan," but it was rather sketchy and unfinished.

Lucius Harper

Prior to their efforts the only work of recognized calibre — now long out of print — came from the pen of the late James M. Trotter of Boston, who published in 1880 a work under the title: "Music and Some Highly Musical People," containing the history up to that time of remarkable and talented musicians, stage folk, and minstrels of the colored race. It required 505 pages to tell his story with portraits of the famous Negro performers of that day. 11-8-47

While I struck no reference in Miss Isaacs' book, "The Negro In the American Theatre," just recently issued, of the rare historical data contained in Mr. Trotter's early work, there are, however, some chapters which indicate that the Trotter book was not entirely overlooked in the compilation of this latest literary output. Mr. Trotter was the father of the late Monroe Trotter, who as editor of the Boston Guardian, differed and fought bitterly with Booker T. Washington over what type of education was best suited to the needs of the Negro. Trotter, the author, was also once Recorder of Deeds in Washington.

* * *

MISS ISAACS does a splendid job in recounting the Negro's itinerary on the American stage from the origin of the African Company of Negro Actors from the year 1821 when the black James Hewlett was the leading player in an improvised playhouse in New York at the corner of Bleeker and Mercer streets, where such performances as Othello and Richard The Third were presented. She threads her story rather completely from this event down to the present appearances of Negro stage stars on Broadway. Her chapter on the Negro in minstrelsy is most interesting and entertaining, even though she didn't dwell on some latter day versions, owned and operated by Negroes, such as travel through the South today: "The Rabbit Foot Comedy Co." owned by the late Pat Chappell, of Jacksonville, Fla., "Silas Green from New Orleans," owned by the late Eph Williams; "The Florida Blossoms," owned by the late Charlie Douglas and Pete Worthy. But that history, yet unwritten, will probably come from another source, preferably from a Southern writer.

Referring to the minstrel, Miss Isaacs gives the Negro credit for developing some new angles in entertainment, though he was not the first to bring the idea North. White men who watched the capers of the slaves on Virginia plantations copied their witticisms and under burnt cork introduced the minstrel to New York. For almost fifty years thereafter it became the most popular form of American entertainment. Then came George Hicks a Negro. (Miss Isaacs is n[...] taken in calling him Charles Hicks) to organize a complete company of his own people as the "Georgia Minstrels." He carried on until financial troubles forced him to sell the outfit to George B. Callender, a white man, who not only reaped a harvest in America, but took it to England where it ran over a year and played before Crowned heads. We are indebted to this outfit for many worthy contributions to the American stage. They introduced the monologue, ballad singing and the "olio," less traditional in form and more like a burlesque or vaudeville show with witty sketches.

* * *

OUT OF THIS group came some of the greatest Negro gifts to minstrelsy. It produced Billy Kersands, the famous end-man, who as late as 1909 headed his own aggregation of minstrels. It was my delight as a boy to carry the banner (working for a pass) in his street parade when he came to our town. Kersands could stretch his mouth wide enough to encircle a billiard ball. He was, however, funnier behind the stage than on it. Also out of this bunch came the greatest Negro writers of popular songs of that day, James Bland, to rival the white Stephen Foster. Bland wrote for the "Georgia Minstrel," the ballad "Carry Me Back to Ole Virginny," and "In the Evening by the Moonlight," while Foster wrote, "Old Black Joe," and "My Old Kentucky Home," for the white Cristy's Minstrels. The works of both composers are with us today.

In both, the book by Mr. Trotter in 1880 and recent work by Miss Isaacs in October, 1947; written some sixty-seven years apart, there is registration of protest against the type of minstrel entertainment. Trotter said: ". . . these performances consist, for the most part, in a disgusting caricaturing ostensibly of the speech and action of the more unfortunate members of the colored races . . . these public performances do much to belittle their race generally, arouse and keep alive in the breasts of other races a feeling of contempt for it; and that these effects are greatly enhanced when colored men themselves engage in such performances, as they thus give 'aid and comfort to the enemy.'"

Miss Isaacs ends her chapter with almost a similar warning. She says: "Minstrelsy, as a theatre form, is gone today, perhaps never to return, and it may just as well. There is little doubt that it helped to create and to fix the Negro stereotypes — passive or scheming, over-dull or over-shrewd, but always irresponsible and caricatured —which have burdened our theatre ever since. Yet it was our first authentic American theatre form. It left us the vaudeville monologue, many dance routines, and double forms of music . . . and it trained many of the next generation of Negro singers, dancers, composers and comedians."

* * *

HAS THE NEGRO minstrel left us the present day legacy at Hollywood; the part of the buffoon? Is he to be only laughed at? From both conclusions, written 67 years apart, it appears that they are in perfect conformity. As Trotter said such performances "giv[e] aid and comfort to the enemy" and Miss Isaacs remarks that [it] created the Negro stereotype[s] "which have burdened our theatr[e] ever since." And which we coul[d] add, have also burdened our rac[e] on and off the stage. 11-8-47

Dustin' off the NEWS

By LUCIUS C. HARPER

WE'RE FIRST TO CRITICISE AND LAST TO PRAISE

ALREADY the recent review in this column of Edith Isaacs' latest book on the "The Negro in the American Theatre," has begun to uncover some buried history about our people in the early decades of stagecraft. It is a matter of much regret that our early historians by-passed almost all the interesting data pertaining to the Negro's contributions to the American stage, and especially his diversified activities in the musical art of minstrelsy. Probably like the Negro's creation of jazz music, he met such stiff opposition from his own folk that he struggled along as a sort of outcast until the white man saw virtue in the product and lifted it from its low birthright to a place of dignity—he took it out of the honky-tonk and placed it on concert in the Civic Opera House. Thereafter, for the lack of competent and fair-minded historians, the Negro's contributions were minimized at first, and finally overlooked entirely. This is the fate of the Negro troubadour's career in early minstrelsy.

Lucius C. Harper

Little was written of Bert Williams by Negroes when he was beginning with George Walker in their own shows. What was said of then. was mostly derogatory from the Negro critics' point of view—they were buffoons "maliciously caricaturing an unfortunate race and holding it up for the ridicule of its enemies." Paul Laurence Dunbar, the great Negro poet, was severely censured for writing lyrics for Negro musical comedy companies. He was accused of perverting his genius to the detriment of Negro cultural advancement. It grieved Dunbar, but he went on. Finally, the same Bert Williams was hired by Ziegfeld to head the Follies. He was still a comedian. But overnight, under this new auspices, he became a "glorious Bert" in the estimation of Negroes, and they forgot his early career—the days of his real history—and began to highlight him from his entrance into the Follies, and not from the day he joined George Walker in that obscure theatre lobby.

* * *

COMING this week was a letter from Attorney James A. Burns of Meridian, Miss., that uncovers some of this buried history. He writes as follows: 11-22-47

"I am writing to say that I enjoyed immensely your column about the Negro in the Theatre. During my early boyhood in the city of New Orleans, I was fortunate in having seen the 'Georgia Minstrels,' 'Callender's Minstrels,' and the 'Kersands' Minstrels.' I did not carry a banner, but I did beat up soft brick to a powder-like condition to sell at 25 cents a bucket to get money enough to go to Kersands' minstrels, and too, I sold soft-soap, a waste product of the soap industry then, which with the powdered brick was used by the poor folks of those days to scrub floors. I can recall Wallace King, with Kersands', who was the finest natural tenor of our race that I have ever heard to this day and I sat enthralled listening to his singing 'The Cricket on the Hearth.'

"And the Mallory Brothers—I came very nearly breaking the fingers of my right hand in learning to twirl a broom stick around them like I saw the Mallory Brothers do during the parades with the drum major's baton. One of the Mallory boys was an acrobat—a contortionist, I thought par excellence and I recall his having done his act to the music of 'The Stephanie Gavotte.' At no time did I regard them as a caricature on our race, any more than I thought that Hamlet was a burlesque of the Danes, or Henry IV of the English, or La Fille du Regiment a

burlesque of the French. It was to me only a masquerade, just as faces worn in the Mardi Gras parades are not thought of as burlesquing.

Defender.

"IN FACT, at my age now, I don't know of any form of amusement that would give me as much pleasure to sit for hours and listen as would one of the old-time black face minstrels. The first time that Billy Kersands brought his troupe to New Orleans, none of the white theatre owners would permit him to show in their theatres. And so, he was forced to put on his show in a small concert hall, called Geddes' Hall, and seating about 300 comfortably, where they played for one week, though they were billed to play three weeks there.

"During the first week, a white man who was running a tent show down in the deep creole part of the city was induced to come and see the performance. He was so enthused that he immediately booked the show to play in his tent show as the main attraction for about three or four weeks straight —and-by-the-way, he had no color line in his tent, you sat where you paid for with everybody else who paid the same price for a ticket. This man bore the stage name of 'Signor Faranta'—I can't recall his real name at this long time.

Chicago, Sat.

"AFTER PLAYING Faranta's for about a month, Kersands' went in the country around about playing week stands and finally returned to New Orleans to play Faranta's again. But Faranta having seen the large crowds he was turning away nightly because his tent would not hold them, and not wishing to lose those precious admission fees was instrumental in having a new theatre built for Kersands, called The Avenue, in New Orleans, at the corner of Calliope and St. Charles streets, at which theatre they played nightly for months afterwards with intermitting week stands at other places in the neighboring states.

"And now, at this stage of my life, I am wondering, for the very first time, how many cities there are in this country of which it can be said that they built a theatre, with the seating capacity as large as any white theatre of that time, solely, only, and particularly for a Negro troup. I still wonder."

Theatricals

Winchell and Friend— Walter Winchell, who champions an anti-bigotry campaign, shakes hands with another champ, Joe Louis. Winchell has declared war on comedians who must use racial and religious slurs to get a laug... Sat. 1-25-47

PRAISE WINCHELL'S ANTI-HATE CAMPAIGN

Pittsburgh, Pa. Courier Sat. 1-25-47

NEW YORK CITY—The self-declared war of Walter Winchell, the dean columnist, to rid the stage, screen and radio of dialect comedians, has been greeted with mixed emotions throughout the country. Starting his campaign several weeks ago, the widely-read and heard writer and radio commentator, for the New York Daily Mirror, and a large number of syndicated papers, has been swinging a heavy cudgel with each column.

Under the title, "Newspaperman with a D.D.T. Gun," the internationally-famous writer had this to say:

"A nation's humor advances with its civilization. There is a difference between a joke which is funny and a caricature which is cruel. Racial differences once were hilariously funny until Hitler turned them into ghastly nightmares. What was once a light allusion to a half dozen nationalities has become heavy reference to forty million dead.

"An Irishman (with a hod on his back) caused great stage laughter fifty years ago. But the Kellys and the Donovans carried the brunt of battle when the chips were down. An Italian organ-grinder was a standard act a few years ago, but too many Johnny Basilones died cranking machine guns to make it funny any longer. The blackface was a broad caricature for half a century, but the million Negroes (who wore battle dress) have made the striped pants of the minstrel obsolete. On the American stage an Englishman always lacks a sense of humor. But 25,000 Royal Air Force fliers who (with a smile on their lips) went to their death against Hitler have made that interpretation of England ridiculous. The haggling of Jewish peddlers was always a side-splitter, but Meyer Levin asked for no bargain when it came time for him to lay down his life. Sat. 1-25-47

"It is about time that the stage, the screen and the networks did their own laundry. In the middle ages kings amused themselves by watching cripples. In the Twentieth Century some Americans think there are things far more funny than a personally conducted tour through Hitler's morgue. It is impossible to clap your hands for a comic who makes funs of millions of outstretched arms."

This department loudl applauds Winchell for his battle against "vomics." For generations the Negro has suffered on the brunt end of every dirty entertainment joke the Nation had to offer. We have been burlesqued in the movies, made into buffoons and illiterates by the radio and held up to ridicule on the stage of America in a manner which has engulfed the world like an infectious epidemic.

In the main the whites have not alone been guilty of this crime against the race, and for every Amos and Andy there are fifty colored imitators who keep the accepted pattern ever in style.

For that among other reasons, this department highly lauds Walter Winchell and enlists in his ever-growing army. Perhaps under such a general the razor can be removed from the "Negro's" pocket, the dice out of his hand and the cork from his face. Then, too, it might give him courage to stop shivering in his boots, rolling his eyes and clicking his white teeth when somebody rattle the bones of a harmless skeleton in the closet. The type of comedy, which these vomics Winchell has declared war on dispense, will do him far more harm . . . ROWE.

SILENCE IS NOT GOLDWYN

53

By: HEDDA HOPPER

Pioneer Press 12-7-47-Sun.

HOLLYWOOD—In Hollywood, where a combination of the talents and efforts of all races and creeds is necessary to produce pictures, we have developed, I believe, a sense of tolerance unusual for this nation.

Hedda

I'm not denying that there's bigotry aplenty here and that we have a long way yet to go. But in the motion picture industry it's talent that counts and not the color of a person's skin or his particular form of religion. St. Paul, Minn.

If one, as an individual, is deserving of respect, he is respected. So when Lloyd Binford, the Memphis, Tenn., censor, started lopping parts and barring pictures simply because they contained the work of Negro artists, the town was at first astounded. Then it got hopping mad.

When I mentioned the subject to Sam Goldwyn I thought he would burst a blood vessel. "Binford!" snorted the producer, who was never famous for being calm on any subject. "Imagine one man condemning a picture like 'Curley' just because it features a Negro actor!

"In the last war a million Negro soldiers fought, and many died, right beside the white soldiers. Was there any thought of racial discrimination on the battlefields?

"How can people of Memphis tolerate such a man as Binford? Why doesn't he go the whole way and ban from the public libraries the works of Joel Chandler Harris, Stephen Foster, and other sympathetic delineators of the spirit of the American Negro?

"What would happen if he tried to exclude Rochester, Wonderful Smith, and the Mills brothers from the air waves? Perhaps he should have put thumbs down on the last world series broadcasts because the great Negro player, Jackie Robinson, was in the games.

"If local censorship is to be consistent, why pick only on pictures? Negro artists are distinguished performers in every branch of the entertainment world. If the people of Memphis were prevented from enjoying them, too, they would sooner realize that theirs is the loss. It's not that of the artists.

"I've never had the slightest form of censorship trouble in my career," Goldwyn continued. "But if Mr. Binford and his associates attack my pictures, and bar them, simply because they contain Negro artists, they will find that I won't back down. If necessary we'll take a little trip together to the Supreme court."

AND SAM ISN'T KIDDING. Not many months ago certain of his advisers reminded him that he was courting trouble when he began signing top Negro talent for his picture, "A Song Is Born."

Perhaps freedom and toleration mean more to a guy like Sam than many native born Americans who take our heritage for granted. Goldwyn says: "I came to this country without a penny in my pockets. My parents died when I was a kid. I left Warsaw, Poland, drifted to England, got a job as a helper in a blacksmith shop, and managed to save enough money to reach America. I had no friends and no education. This country has given me everything, including dignity, self-respect, and a share of worldly goods. So who am I to discriminate against anybody? Pioneer Press

"I suggest right now that if Mr. Binford expects to stop the release of my picture in his town because he doesn't like the color of some of the people in it, he'd better start calling in his attorneys. He'll need them. A fight against his kind of censorship is not merely a motion picture matter. It has to do with the very basic principles of American life." St. Paul, Minnesota

• • •

THIS IS NOT the first time that Sam has stuck his neck out. Wrong or right in his opinions, he was never lacking in vehemence—or, for that matter, sincerity—in expressing them. His wife, Frances, often has to talk him out of an idea when he gets the notion of calling in the press for quotes on subjects she thinks too explosive.

Sam will tackle anything or anbody with whom he disagrees. Not even the industry is spared. Last year he aroused the wrath of certain movie moguls when he publicly accused Hollywood of a "fat cat complacency" in seeking out new ideas and new materials. He battled in print with James Thurber over the handling of the latter's story, "The Secret Life of Walter Mitty." It was no secret that he and William Wyler were virtually at each other's throats before "The Best Years of Our Lives" finished shooting. 12-7-47-Sun.

• • •

AFTER SEEING "The Bishop's Wife" I said: "Sam, you're the luckiest man in Hollywood. I believe you've turned out another Academy award winner."

He replied, "Do you call sinking an extra $900,000 in the picture to get the story right lucky?" It was the truth. When he and Director Bill Seiter disagreed on the interpretation of the story, Sam shut down production, had the story rewritten, kept all the stars on full salary, and got a new director, Henry Koster.

Another pet antipathy for Goldwyn is the idea of double features, against which he's fought for years. He has lambasted the industry for turning out so many gangster films. Right now he's ready to go on the warpath against exhibitors, who he insists must share the loss, if loss there be, of profits due to the British film tax.

• • •

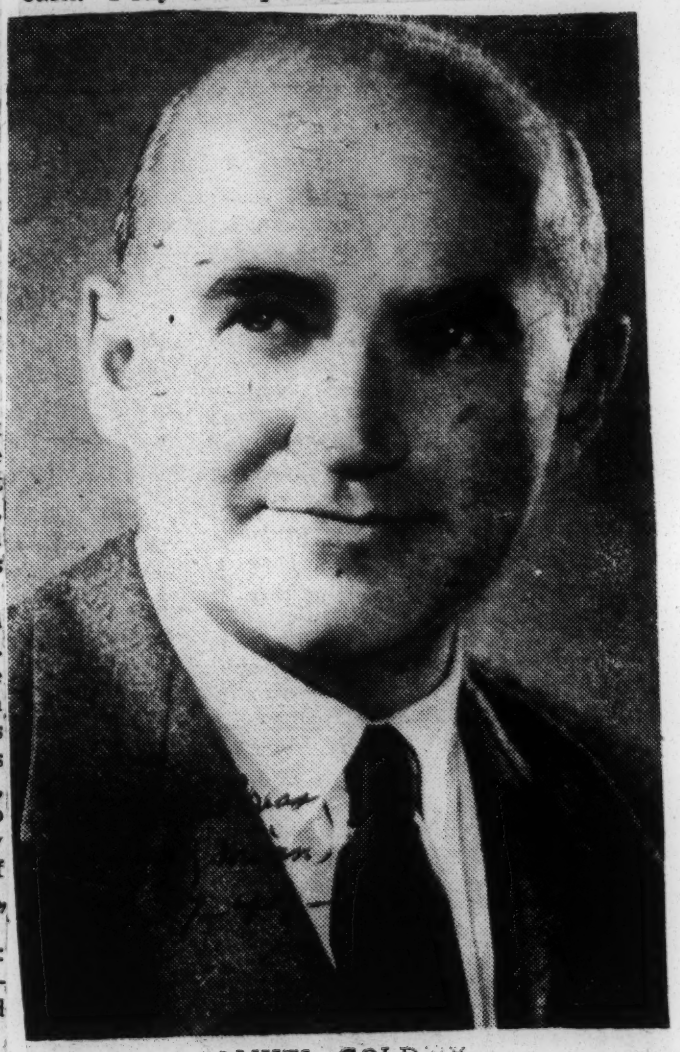
HE IS MORTALLY AFRAID that major studios will react to the situation by bringing back the era of quickies. This, he maintains, would mean the kiss of death to pictures from the standpoint of both producers and exhibitors. Said he:

"Silent pictures were dying at the box office when sound rescued them. Then the novelty of sound wore off and exhibitors had to resort to everything from triple bills to give-away contests to drag people into the theaters. The war gave the dynig box office another shot in the arm. Now what have we to look forward to but quality? The only way we can meet conditions of failing box office and competition from abroad is to turn out continually improved and superior films. We've got to spend more money, not less, on our products."

• • •

SAM, FOR ALL HIS battles, has the respect of the entire industry.

We could do with more fighters like Goldwyn, who gambles with his own money, not that of stockholders. He backs his judgment with his own cash. I say more power to him.



SAMUEL GOLDWYN

NEGRO ACTORS MEET

53 The Times

10th Annual Guild Session Hears Talk by R. E. Sherwood

New York N. Y.

Unless the fundamental principles of Americanism "are worked into the very fabric of our lives" the United States will not survive as a nation, Robert E. Sherwood, the playwright, warned yesterday.

Speaking at the tenth annual meeting of the Negro Actors Guild of America, Inc., Mr. Sherwood praised the late Franklin D. Roosevelt's efforts "to get everything right done," adding that "with him gone, now we're on our own."

The meeting was attended by 500 persons. It was held at the Grand Street Boys Association Clubhouse, 106 West Fifty-fifth Street, where the actors' welfare organization was founded.

The guild, which has 3,000 members, expended $2,377 in emergency aid to the sick and indigent last year, Miss Abbie Mitchell, executive secretary, reported. Noble Sissle, president, presided.

Negro Actors' Guild Reaches 10-Year Mark

The Call Kansas City, Mo.

Fri. 3-14-47

NEW YORK. — (ANP) — The Negro Actors Guild of America, Inc., entered the 10th year of existence this month, in its avowed work of rendering aid to destitute Negro actors and performers.

The guild was the outgrowth of several factors. More than 10 years ago, Band Leader Noble Sissle came up with the idea of an organization, patterned after the Jewish, Episcopal and Catholic guilds, that would be the answer to pleas of assistance to impoverished and forgotten members of the theatre profession.

Famous figures like Bill Robinson and Leigh Whipper were finding themselves loaded down with appeals for financial aid of hospitalized performers, or for burials of deceased actors.

In 1937, Alan Corelli of the Theatre authority told sponsors of a benefit for the theatrical welfare fund that the usual 15 percent which the group collects for allocation to guilds and unions would be waived, if the money was given to Noble Sissle for a charter for a Negro actors guild. This request granted heralded the setting-up of the guild group for Negroes.

Desk space and telephone service for the new organization was made available by Atty. Simon S. Feinstein, who also acted as temporary counsel. He was later replaced by Hubert T. Delaney. Head of the new group executive board at its start was Cab Calloway, assisted by Elmer A. Carter and Leigh Whipper, who are still in the posts of first and second vice-chairmen. Noble Sissle was and still is president, with Bill Robinson now designated as honorary president.

Fri. 3-14-47

Vice presidents of the group included Ethel Waters, Marian Anderson, J. Rosamond Johnson, Harry T. Burleigh, Edna Thomas, Duke Ellington, Abbie Mitchell, Frank Wilson, Louis Armstrong, Paul Robeson, Lester Walton and the late James Weldon Johnson. Treasurer is William C. Handy.

The first executive secretary of the group was Miss Fredi Washington, followed by Miss Edna Thomas, both of whom resigned to return to the stage. Present executive secretary is Mable A. Roane, who joined the guild in September, 1938 and ascended to her present post in 1942.

A constitutional amendment in 1944 provided that each year a member, outstanding in the theatrical profession, shall be appointed in an honorary capacity without compensation as executive secretary and shall be administrative secretary on a salary basis.

ROBESON TO LEAVE STAGE

(53) The Times

Says He Will Devote Two Years Entirely to Racial Talks

New York Daily

ST LOUIS, Jan. 26 (AP)—Paul Robeson, the singer and actor, said today he intended to abandon the theatre and concert stage for the next two years to "talk up and down the nation against race hatred and prejudice."

Mr. Robeson marched yesterday at the head of a picket line which about thirty members of the Civil Rights Congress of St. Louis had formed in front of the American Theatre to protest its racial-segregation practice. Mon. 1-27-47

"Some of us will have to speak up and appeal to the people to respect the common rights of others," Mr. Robeson said. "It seems that I must raise m yvoice, but not by singing pretty songs." 1-27-47

Mr. Robeson sang at a benefit concert here Friday night.

Robeson—the Singer and Fighter

Daily Worker New York Daily

WE'RE BOTH sorry and happy at the same time that Paul Robeson is leaving the stage for two years to "talk up and down the nation against race prejudice."

Robeson is one of our country's greatest progressives, a four-square American, one of the few American leaders who does our country proud throughout the world. When he decides to throw himself full-time into the fight against discrimination of Negroes, it reflects the new level which the Negro people are reaching in the battle for their national rights. And it reflects the need of all other Americans to rise to the occasion—to wipe out the stain of Jimcrow in our land. Mon. 2-3-47

Paul Robeson was never the singer of "pretty songs," it seems to us. He's always been a man whose song vibrated with the struggle for justice. And so we're sorry to hear that his music will be stilled, even temporarily. But we're glad and sure that his great voice—denouncing inequality for the Negro people will be a voice proclaiming the advance of democracy, the voice of America's millions.

More power to him!

Boris Karloff Joins Fight For Race Equality

Atlanta Daily World 53a 9-30-47 Atlanta Ga.

CHICAGO — Horror man Boris Karloff, darker-skinned than most colored men, reveals some of his own experiences with racial discrimination in October Negro Digest and details the plan he has laid for the Screen Actors Guild fight for race equality in Hollywood. 9-30-47

"I am a guest in this country and cannot criticize my host," Karloff, who is an English citizen, says in the Negro Digest piece which was written by Robert Ellis. "I was never exposed to anti-Negro feeling in England or in Canada. In the states, too, my own relations with Negroes have always been of the friendliest."

He and Negro screen star Louise Beavers are members of the same Guild board, Karloff explains. He also insisted that Canada Lee who was playing the lead in a Theater Guild broadcast of "Emperor Jones" get top billing over him. "After all, Karloff smiles, "Lee was playing the lead and I had a small part."

A member of the Screen Guild committee to fight prejudice against Negro actors, Karloff says:

Sun 9-30-47

"It is quite a problem. Our job is to get more work for Negroes in films. And if we insist that producers write roles for Negroes according to certain patterns, they may well leave out Negro roles altogether.

"However, what we plan to do is fight for the inclusion of Negroes in all crowd scenes. We plan to insist that in all scenes at least ten per cent of the characters be Negroes moving about ordinary business the same as other people."

Willard Townsend . . . The Other Side

Hollywood: Let's Get The Record Straight

Defender

CALVERT'S MOST distinguished Man of Distinction blev his top last week. Formerly a man was judged by the friends he made. Now it is becoming increasingly popular to judge a man's social concepts by the whiskey he advertises or drinks. This brings us to the loathsome performance of Adolph Menjou at the hearing of the House Committee on Un-American activities last week in Washington, and I don't think all of the blame should be placed upon the whiskey he advertises in his spare moments. Only the witches could cast such a nauseating spell, and, as the Hollywood beau brummel and the whiskey advertisement would remind us, "Mr. Menjou has switched to unadulterated witch-hunting."

Chicago, Ill.

There is one thing about the perennial investigations of un-American activities committee that you can always depend upon. Someone is bound to come forward to tell it all. I sometimes wonder which one of the saints would be the "sensational witness" in case the committee got around to investigating the un-American activities in heaven. For several years now, I have witnessed a motley collection of former communists, screw-balls and publicity seekers take the stand to reveal who are and who are not communists in the United States. It's a waste of time and the taxpayers' money, for most of the real communists can be identified by an active trade unionist as early as he can Rita Hayworth. The real problem in America isn't the who and the where of communism, but it is the what and the how.

Sat. 11-1-47

Menjou, A Race-Baiter

MR. MENJOU MAY be an authority on whiskey or the correct tie with the wrong suit, but he certainly is not an authority on what makes democracy tick. His general intolerance is about as well known as his sartorial affections. Along with Cecil B. DeMille, the two are perhaps the most hysterical anti-labor, anti-Negro, anti-human decency individuals in the movie industry.

On the question of Mr. Menjou, I am reminded of Noel Coward's **"Middle East Diary"** where he tells of meeting Adolph Menjou in North Africa during the war when both were on a tour entertaining soldiers. **"He talked to me, a trifle hysterically,"** Coward recalled, **"about the dire problem of colored American troops in England, and gloomily envisaged a future race of 'high yellows' all over our island from Kettering to Loch Lomond. I fear that I took these dismal prognostications rather flippantly and said that at least the injection of a little colored blood into our stock would insure us having better teeth."**

The poor man's Anthony Eden told the committee that if the communists triumphed in Hollywood, he would move to Texas, because the Texans would shoot them down on sight. Since most Negroes and Mexicans understand the extreme devotion Texas has for the democratic process, perhaps Mr. Menjou should move now. He has the mentality. He only needs to exchange his boutonniere and cravat for boots and saddle.

Sat. 11-1-47

Earmarks Of Blackmail

AS IN OTHER "un-American investigations" this Hollywood melo-drama in Washington has all the earmarks of blackmail. Certainly there are communists in Hollywood, but this investigation is, for all intents and purposes, a blackmail threat against any and all actors, writers, directors, and producers whose social consciousness is beginning to emerge from under the expensive, but suffocating claptrap of Hollywood hokum, race-stereotyping and escapism.

As one movie-goer who has seen practically everything from Two-Gun William S. Hart to "Forever Amber," I certainly haven't seen any of the much publicized communist influence in American movies. The assembly-line tripe that is turned loose every day upon the American public can hardly be considered communist propaganda. There have been some good and exceptionally intelligent movies such as "The Ox-bow Incident" which portrays the human debasement of the lynch mob. If this is communism (which it isn't) then the frightened little men of Hollywood should take a few lessons on the inner nature of the democratic promise. What they are really afraid of is democracy and not communism.

Defender, Chicago, Ill.

Faulty Indictments

THE FACT THAT many segments of the American community is awakening to the needs and responsibilities of a democratic society is no grounds for wholesale, fear-ridden, communist indictments. If this is what we are going to do, we might just as well work out a bill of particulars against the labor movement, certain sections of the Catholic, Protestant and Jewish faiths, the schools, the University of Virginia and the Brooklyn Dodgers.

We should get one thing straight: An anti-fascist is not necessarily a communist; neither is anyone who believes in American freedom, fair play and justice a victim or follower of the Kremlin.

Please, Mr. Johnston!

Courier, Pittsburgh, Pa.

At the hearing in Washington last week staged by the House Committee Against Un-American Activities, Eric Johnston, president of the Motion Picture Producers, did considerable breast-beating about the alleged freedom of the films which must have brought a wry smile to the faces of those who understand.

Said the movie czar: "I intend to use every influence at my command to keep the screen free. I don't propose that Government shall tell the motion picture industry, directly or by coercion, what kind of pictures it ought to make. I am as wholesouledly against that as I would be of dictating to the press or the radio."

In paid advertisements in daily newspapers Mr. Johnston talked a lot more about freedom of the movies and fighting against dictation, so that a stranger would have assumed that the movies were actually free and no one ever dictated to them.

Of course this is nonsense and Mr. Johnston knows it. If he does not know it he is too innocent to be czar of the movie industry.

Sat. 11-8-47

Actually the movie industry is inhibited and hamstrung by all their sorts of governmental and private agencies.

Each State and some cities have boards of censors whom the film industry must satisfy if its pictures are to be shown, and it does its utmost to satisfy them.

The film industry has notoriously kowtowed to the opinions of Southern politicians and professional confederates in the use of subject matter dealing with Negroes and with the social evils existing in every Southern State, which are good dramatic material but

The movie people are mighty careful what they present about the Church and the clergy, and although everybody knows that all is not perfect on the theological front one would never know it from seeing an American motion picture.

Even such a classic story as "Rain" was changed around so that the missionary became a social worker in order not to offend church groups.

Mr. Johnston is a fine, liberal American who is undoubtedly free of color bias and would probably like to see Negroes presented more realistically and in more diversified roles in motion pictures, but there has as yet been no indication of his ability to get such pictures made actually free and no one ever dictated to them.

Please, Mr. Johnston, try to be almost as much concerned about ending the illy-white dictatorship in the movies as you are about "smeared" as communistic!

WESTBROOK PEGLER

Constitution

Any Harm To Hurry Them a Bit?

Atlanta, Ga.

NEW YORK—In the general public discussion of Communists in the movie industry, someone on our side of the question, that is to say, some right-minded, 100 percent American, made the mistake of proposing the repeal of one of the laws of nature. This patriot recalled movies in which the American banker had been portrayed as a bleak and bloodless rascal who celebrated Christmas by turning the widow and her little brood out into the snow. This was held to be a wicked slander on a noble school of Americans, intended to undermine confidence in the holy edifice of liberty and so forth. Tues. 11-18-47

Actually, this is just a familiar working of the fatal attraction of the plug hat for the snowball. The same theme, written and acted by men and women of respectable motives, has been applauded for generations. Horatio Alger was no seditionist, but in Jed the Poorhouse Boy and many repetitions of the same artless tale, he made the banker so downright mean that you were like to lay down the book and hiss out loud.

Symbols In the jargon of the ideologians, the plug hat and the snowball are artistic symbols of social contrast. They are easy to draw, there is nothing wrong with either and I hope no jumpy irresponsible on our side is going to hop up now and say there ought to be a law declaring the snowball to be un-American. Tues. 11-18-47

But we take some things from some people without a blink. When others say them, we get red-necked. And it isn't so much the things themselves that we resent as the nasty way some people say them. If a fellow American remarks that we certainly did give the Indians an awful deal, we shrug and wish it were not so. But if a captured Nazi on trial before Americans should say that we set Hitler the example of conquest, repudiation of treaties and genocide—the new gullah for extermination of a race—we want to hang him for impudence and are glad of a more plausible excuse.

So it is not merely that the movie industry has treated harshly our bankers, our Congress, our publishers and our economic system. We could write and act worse criticisms of ourselves. The objection lies in the fact that certain persons are selected to write and produce and act so many shows, with never a film to balance things by showing the freedom and general abundance of American life under our system.

Law If we can't find a law to make somebody do or quit doing something, we find a way to make him, nevertheless. A thing that can't be done by law may still be done under law. We have been known to condemn the boycott as an un-American weapon which can't discriminate between the guilty and the blameless and many of our right-mindedest Americans came out against it in the twenties when the modern Ku Klux Klan was shunning Catholics, Jews and Negroes as such. Since then, many of the same Americans themselves have used the boycott to suppress opinions which they oppose. And now, our side can do the same to those Hollywood producers who say they can't get rid of Communists because they can't be sure that the Communists in question aren't sincere liberals.

They got rid of a lot of actresses for personal revenge, and many individuals in the writing trade and incidental branches of the industry have suddenly run into their iron curtain of economic persecution inflicted for the most obscure reasons. But when the subject is a writer, musician or actor who has notoriously run with Communists, attended their meetings, signed their manifestos and given to their collections, the industry becomes fastidious and, for its delicate conscience, demands a degree of proof that cannot be produced. After all, the United States Supreme Court held that Harry Bridges was no Communist after the learned referee and the Attorney General had held that he was and two Federal courts had refused to upset that considered judgment. So actually the moving picture industry has the gall to say that it will continue to employ all Communists who deny that they are or merely refuse to answer.

A Way In favoring these, the industry confers on them their only importance. Fire them and they wither and vanish. They no longer strut, but slink. They can't donate to Henry Wallace's collections in the bowl as so many of them did last Spring. And, inasmuch as the hiring of all such is done by choice, individually, and not from a union hall or seniority list, the right not to renew contracts is too plain to be doubted even by a jury.

There are only a few hundred of them altogether. If they all should perish in some wreck, that would be dramatic, but the industry and civilization would carry on. Just drop them, one by one, over a year or two until they are all gone, and the change will not be noticeable. There are no real writers among them. The best can be replaced out of newspaper shops, where most of them came from anyway. The actors are not artists, but mere personalities with facial trademarks. Normally, they come and they go. What harm, then, to hurry them a little?

Congressman Hissed for Racial Slur at 'Red' Quiz

Afro-American

Richard Vail (R.) Refers to Colored Film Players as Being 'in a Woodpile'

Baltimore, Md.

WASHINGTON

A packed caucus room at the Nation's Capitol gasped and hissed its disapproval last week of a Congressman's flippant reference to colored people as being "in a woodpile," in the course of the current investigation of the House Committee on Un-American Activities which was delving into Hollywood. 11-8-47

The remark was made by Republican Congressman Richard R. Vail, of Illinois, during an interchange between Eric Johnston, head of the Motion Picture Producers' Association and the committee.

Mr. Johnston had just explained that a picture was recently banned in Tennessee because it showed a colored child playing among white children.

Audience Reaction Surprising

"He wasn't in a wood pile, was he?" said Mr. Vail with a smirk.

The spontaneous reaction of the large audience surprised his self-complacency.

John Howard Lawson was houted down and forced to leave the witness stand when he protested that the committee's attempt to probe into his political beliefs is a direct violation of Article I of the Bill of Rights.

Mr. Lawson, who has written some of Hollywood's greatest motion pictures, including, "Action in the North Atlantic," "Sahara," "Algiers," "Counter Attack," etc. released a statement to the press in which he said:

Ataacks Colored and Jews

"I will never permit what I write and think to be subject to the orders of self-appointed dictators, ambitious politicians, thought-control police, or any other form of censorship this un-American Committee may attempt to devise.

"This committee is conspiring against the American way of life. They want to cut living standards, introduce an economy of poverty, wipe out labor's rights, attack colored people, Jews, and other minorities and drive us into a disastrous war."

Mr. Lawson was responsible for the honest and moving screenplay which gave Rex Ingram one of his great parts as a member of the tank corps in "Sahara." Many of his plays have been produced for his opposition to "racist" doctrines.

Walter White

Chicago Defender

People, Politics And Places

The Washington 'Red' Hearings

WHAT IS GOING ON in Washington today in the hearings of the Un-American Activities Committee on alleged Communism in Hollywood strikes as much terror, I hope, in your heart as it does mine. It should be admitted frankly what everyone already knows — that a microscopic number of Communists have been industriously trying to propagandize Hollywood for a long time. But so has the Legion of Decency, the National Association of Manufacturers, the National Association for the Advancement of Colored People and many other non-Communist organizations who are smart enough to try to get their point of view reflected in the medium which reaches more human beings than any other which has ever been devised. 11-8-47

There is a difference, of course, in that Communists make no secret of their admiration for Russia and the Soviet system of society. It may even be true that some of those who have lobbied in Hollywood are agents of the USSR. But no proof has yet been adduced to prove that.

Mob Spirit Dominates

THE TERRIFYING ASPECT of the star chamber proceedings now being conducted in Washington is the mob spirit which dominates the hearings as clearly and unmistakably as that of any mob which made the streets of an American city to run red with blood. A Los Angeles lawyer by the name of Charles J. Katz rose to his feet on the second day of the hearing to make a mild request that the witness then on the stand offer proof of some of the vague and wild charges he was making. He had hardly opened his mouth before Congressman J. Parnell Thomas, chairman of the Committee who seems to have displaced John Rankin in the viciousness of his cross examinations, ordered Katz physically ejected from not only the hearings room but the capital itself. Chicago, Ill.

Quentin Reynolds, famous war correspondent who is covering the trials for PM, reports that George Dixon, the usually mild-mannered humorist who writes a column for the **Daily Mirror,** demanded as he sat at the press table, "Get a blackjack and slap him."

'Hearings A Laughing Stock'

DON'T BE TOO JUBILANT or believe that the Bill of Rights has been preserved if the venomous accusations of the prosecution make the present hearings as much of a laughing-stock as were the Howard Hughes hearings. Even should every alleged Communist in Hollywood be cleared, as is most unlikely in the light of some of the stupid and obvious clumsiness of some of the Communist propaganda in the film capital, the American pattern of so-called freedom will have been weakened particularly so far as minorities are concerned. This is particularly true of the Negro.

There are a number of writers, directors, actors and even a few producers in Hollywood who are vigorously non-Communist but who also are eager to improve the kind of roles in which Negroes are cast in moving pictures.

Certain others in Hollywood who are viciously anti-Negro have been quick to charge those who want to see better roles for Negroes as being "Communist." This kind of terrorism which threatens the livelihood of those whose bread and butter depends on their ability to write or act cannot help but make more difficult the job of getting better roles for Negroes.

There is one thing YOU can do. Watch the record of every member of Congress and specifically your own Congressman to see what his attitude is on this issue. If there are Communists or Fascists or anybody else serving a foreign government or doing anything which is treasonable in Hollywood, let them be ferreted out and punished.

But let those members of Congress feel the wrath of the voters if they blindly and stupidly participate in or support bigotry in any way, or fail to do battle for basic human freedoms.

Butler Says Race Must Take Blame for Not Rising in Films

Courier
Pittsburgh, Pa.
53a

By JOHN R. WILLIAMS

LOS ANGELES—Many will recall that several years ago Walter White made a pilgrimage from New York to Hollywood in an attempt to influence motion picture producers to portray the cultural side of Negro life in America as well as so-called "Uncle Tom" roles. Producers met the issue by leaving out Negro parts altogether in most films, which, of course, resulted in considerable less work for the relatively few Negro actors and actresses who depend upon motion picture work for their livelihood. Consequently, the well-intentioned crusade of Mr. White and the NAACP created an economic problem for some. However, many Caucasian members of the Screen Actors Guild have been agreed on the worthiness of the purpose that Mr. White sought to serve. Sat. 12-6-47

The Fluellen resolution discussed in these columns last week perhaps had its strongest proponent Marsha Hunt who recently said, "Negroes play cooks and porters on the screen, why not? That's a true picture of American life. But let's show the Negroes as teachers, artists and professional people sometimes."

RISKS LABEL

As many know, Marsha Hunt is quite a popular leading lady in Hollywood. Recently she starred in "Carnegie Hall." She seems strong enough in her own right as not to bother whether or not she is labeled "red" for sticking her neck out in defense of minority groups.

Motion picture producers are non-committal on the matter of roles that are given to Negroes, but Charles Butler, the only Negro casting director in the business, lifts the curtain on the producers' side of the argument in this fashion: "The motion picture business is not concerned with idealism and social problems. There are thirteen or fourteen States south of the Mason-Dixon Line that won't go along with Negroes in motion pictures unless they are used in servant or comedian roles. Negroes have no one but themselves to blame for not having gotten more out of motion picture work. Sometimes I feel like crying when I think what we might have done.

CITES CASES

"One of the greatest Negro actors of all times came over into motion pictures as an incurable alcoholic. They had to let him go before he finished his first picture and the man they hired to succeed him, also a good actor, followed the path of rule or ruin. He even wanted to tell the producers and directors how to run their business and they gradually had to stop using him.

"There was another splendid Negro actor among the pioneers, who would talk himself in and talk himself out again in lots of pictures. Those were all so-called stars. When we come down to extras, their conduct on the lots was so bad that police often had to be stationed in the dressing rooms to keep Negroes from hurting one another."

QUOTES RECORD

Quite a great-deal has been written or spoken in connection with the loss of work that Negro actors and actresses have suffered here in Hollywood in the past few years. Let us turn to the records. There are approximately 9,500 members of the Motion Picture Screen Actors Guild who earn about $75,000,000 a year in salary. Of the 9,500 there are not and never have been seventy-five Negro members and only two (Stepin Fetchitt and Lena Horne) have ever been employed on a sustaining year-round contract basis. All others have worked and been paid only for the time that it would take to make the picture for which their contracts were given. Negroes who have earned $5,000 a year or more as motion picture actors or actresses can be counted on the fingers of two hands.

WEDGE OPENING

Possibly the time is not far distant when Negroes will be accepted in motion pictures, just as they are beginning to be accepted in other lucrative entertainment fields such as baseball and professional football, and just as they long have been accepted in prize fighting. 12-6-47

True enough motion picture producers may have seen fit to appease the South in the era that has passed. We are living in a new era. Whether its advent came in 1932 or whether it came with World War II is beyond the point.

Once it was said that Negroes would never be accepted in organized baseball. They have been accepted, and without incident. Once it was said that Negroes would never be accepted along with whites as athletes in the deep South. Come New Year's Day that, too, will happen in Dallas, Tex., where Penn State with her Negro players will meet Southern Methodist in the Cotton Bowl football classic. The backward deep South has foolishly retarded its own progress for lo these many years by seeking to deny freedom, franchise, fair play and justice to the Negro, but the South is now awakening.

SOUTH NO MENACE

Soon motion picture producers here in Hollywood will not find it necessary to fear Southern reaction to the use of Negro motion picture actors and actresses. Metropolitan daily newspapers that so

CHARLES BUTLER
. . . Reveals Facts

unmistakably influence the molding of public sentiment have already broken the ice with regard to a new deal for Negroes in motion pictures.

Last week we directed the attention of local Los Angeles daily newspapers to the Negro's plight in the motion picture industry. Forthwith the following editorial appeared in the Herald-Express.

EDITORIAL

"Why do the great motion picture companies devote so much time and money to the production of gangster pictures when there are so many stimulating, interesting and purely constructive subjects which would lend themselves to the films? Courier

"Why haven't the lives of Booker T. Washington or George Washington Carver, who did so much to uplift and better the lot of the Negro, been made the subject of a film story?

"Booker T. Washington, born in the days of slavery, was tireless in his efforts to become an educated man. This done, he sought to bring education to his fellow Negroes. The story of how he organized Tuskegee Institute and almost alone, developed it to the point where in 1931 it had 275 instructors and 1,450 students would make a dramatic and a constructive picture.

"America could stand a few films of this character." Pittsburgh Courier 12-6-47

Needless to say, nothing but a Negro cast would be selected to play the roles in film stories of Booker T. Washington or George Washington Carver.

Public sentiment makes policy, even in motion pictures. Motion picture producers will listen to public sentiment if not to Walter White.

Hollywood Has Dixie Pattern

WASHINGTON

Discrimination exists in Hollywood in similar degrees to other sections of the country, Melvyn Douglas, movie star, told Howard University students last week.

Mr. Douglas insisted that he and other liberals are fighting for better roles in films for colored actors.

Sat. 5-31-47

Jimcrow Over Hollywood

The Worker

By David Platt

"No more damn N-----s will play in pictures on this lot," is the vicious remark made by a Paramount Pictures vice-president, according to Robert Jones in the August issue of Negro Digest.

This attack on Negroes was made by the V-P at a preview of Leo McCarey's **The Bells of St. Mary's** at Paramount, the writer said, when he observed a Negro lad in the midst of a white choir. The executive raged up and down the floor of the theater and wanted the Negro singer cut from the picture. The cameramen explained that this was impossible since the Negro boy was in the direct center of the scene. The boy stayed in the picture, but the angry mogul roared: "No more damn N-----s will play in pictures on this lot." New York, N.Y.

Author Jones goes on to severely lash the "flagrant prejudice" of the "money-grasping bigots," who for years have dictated inferior roles for Negroes on the ground that portraying them as ordinary humans would reduce profits from the south.

"But their hiding behind Dixie's skirts is a pure phony," Jones points out. "Their claim that no studio can afford to 'insult the South' by portraying Negroes as human beings is not only contradicted by the South's healthy reaction to decent movies about Negroes but also by the relatively small business that comes from the South." Sun. 7-13-47

On the first point—the South's healthy reaction to decent films—Jones cites his own experience at performances of Warners' fine anti-discrimination film **In This Our Life** in theaters in Richmond, Atlanta and Houston.

"This film showed Bette Davis discussing with a Negro (Ernest Anderson) his reasons for studying law. The Negro very sensibly answered that he felt he could do something to better his people's conditions." In every instance, says Jones, a large part of the white audience applauded Anderson's reply.

On the second point—the relatively small business that comes from the South — Jones asserts that the **"Southern box office today totals roughly 8 percent of the average national gross of a motion picture."** He contrasts this with New York State's 14.6 percent and the 37 percent box office return from foreign markets. (1945 figures).

"No," he insists, "the southern box office excuse is all washed up and the movie industry as a whole stands exposed as the real culprit in the prejudice against Negroes. It is the small-minded 'big-shots' who either make films and own theaters that are to blame for the stupid, short-sighted policy of spreading stereotypes through the world's greatest propaganda medium." Sun. 7-13-47

CUT THEM OUT

What is Hollywood's reply to the mounting protests against ridiculing the Negro? "Quite simple — cut them out altogether." The truth is that fewer and fewer Negro actors are getting work in Hollywood films.

Says Jones: **"When the 'Egg and I' started rolling at Universal-International, there were two Negro roles in the shooting script, a Pullman porter and a house servant. The porter was portrayed much as Bilbo would like to see a porter in the movies. But it was argued that the servant didn't necessarily have to be a Negro. Someone got a stroke of conscience, claimed casting of Negroes as servants perpetuated the belief that all Negroes were menials. Result: the servant was cast as a white woman. But no one thought to go the next step and write a Negro into the picture as a lawyer, educator, businessman."**

Other movie writers have pointed out that Warner Bros., the studio that hasn't made a decent film since they used tear-gas against their striking employes back in 1945, revealed prejudice against Negroes when company officials said they would be willing to film Ann Petry's **The Street**, about Harlem, if "the characters were changed from Negroes to Swedes." Sun. 7-13-47

Then there's RKO, one of whose producers slashed the scene in **Till the Clouds Roll By** where Lena Horne "talks as just another person to Katherine Grayson."

On the other hand, says Jones, there are people—many people in Hollywood who "feel that the Negro deserves a break on the screen," But, too often, he adds, "they are meek and unwilling to go to bat for their principles."

For example, not long ago the Screen Actors Guild membership passed a resolution "to use all of its power to oppose discrimination against Negroes in the motion picture industry." But the Guild's board "did virtually nothing on it," says Jones. "A committee was appointed and six months later, without one meeting, disbanded because its chairman, Gregory Peck was "out of town." As a result of 'continuous pressure' Negro and white actors, a second committee was formed.

"Still," says Jones, "if the actors or directors don't do anything and even Negroes fail to put enough pressure on Hollywood, the powerful force of a failing foreign market is beginning to get action."

Furthermore, certain experiments are taking place in a number of studios "which cannot but **have a terrific effect on Hollywood's approach to Negroes.**"

Jones has a feeling that the **RKO film Crossfire**, a powerful expose of anti-Semitism may crack the ice for decent films about the Negro. His sentiments are shared by Edward Dmytryk, **Crossfire's** talented director who says: **"We'll be able to crack Jimcrow in pictures, I hope. If we can crack the producers' fears on anti-Semitism as a movie subject, then we can move on and tackle Jimcrow. Main thing is to show the producers they won't lose money."** Sun. 7-13-47

The main thing, in our opinion, is to organize the movie-going public behind forward-looking movie-makers like Edward Dmytryk and demand of the "hate-infected," "money-grasping bigots" who run Hollywood that they stop playing around with fascist ideas and start producing films that express the true, democratic character of the American people.

People, Politics And Places

Walter White

Chicago Defender, Ill.

"Crossfire" Outstanding Movie

IF YOU HAVE NOT seen "Crossfire," by all means do so. It is one of the most uncompromising attacks on religious prejudice which has come out of Hollywood. See it even though it ducks the Negro question like the plague. This assault on a sinister and growing evil in the United States — anti-Semitism—which hits directly some of Hollywood's most important figures, is a sign that Hollywood for a variety of reasons is getting over its congenital scaredness on such issues.

Another reason I hope you will see the film is a simple mathematical one. If a blistering frontal attack on one aspect of race prejudice makes money, other film makers, in the usual sheep-like fashion of American picture makers, will follow suit.

Hollywood is notorious for following cycles created by a successful picture of any type whether it be westerns, juveniles, historical romances, etc., which catches the mances or any other subject which we have seen the film, may I further urge you to write a letter of congratulations to RKO-Radio and to John Paxton who wrote the script. Sat. 8-23-47

'Panics' Hollywood Producers

HOLLYWOOD IS PARTICULARLY vulnerable at this time. The enormous success of pictures made in England by J. Arthur Rank has understandably thrown a panic into many of the Hollywood producers.

Although much slower paced than American films, the steadily increasing excellence of the Rank pictures and even more because they are directed at an audience which is presumed to be reasonably intelligent and not morons, as seems to be the belief of many film makers in this country, Rank's success has made American movie makers realize that they no longer hold a world monopoly.

Even more frightening to Hollywood was the

Chicago, Ill.

Not Helping Negro Cause Sat. 8-23-47

IN THE MEANTIME the Negro's cause is not being helped by a few of the Negro actors and actresses in Hollywood. Recently an important moving picture union discussed plans to pass a resolution and to work out a program attacking the treatment of Negroes in Hollywood films. Every member of the union present was enthusiastic about the idea—except one Negro

actress.

She obtained the floor and bitterly attacked the resolution saying that it would keep her and other Negroes from getting roles in films (as butlers, maids, etc.) and that the whole movement to get better roles for Negroes in films was a "plot" by the NAACP and in particular Walter White to keep her and persons like her from getting employment.

The others present were so disgusted that it looks as though the issue will not be brought up to the annual convention of this union when it meets this fall.

Critic Finds Color Of Skin Is Fading Out In Hollywood Plans

Chicago DEFENDER

2-22-47

By HARRY LEVETTE

HOLLYWOOD — The new legendary Lafayette players lived too soon! Too soon to draw the weekly salaries for stage plays that are now paid actors of both races, and too soon to even get an opportunity to play in major studio motion pictures, with such fabulous salaries that the pay envelope of one of them could have paid off the whole company for their marvelous interpretion of legitimate drama.

Chicago, Ill. SAT.

Too soon, because the casting offices, under advice of the directors, avoided using the widely varied shades of Negro skins that they accept now, but insisted upon only dark people. Women and girls of Lena Horne's shade of complexion were said to be "too light"; will photograph like whites," etc. SAT.

As an example, Anita Grant, who worked merely as an extra all through MGM's "Hallelujah," with several others had to report a half hour early, so the makeup men could transform their faces into a dark brown. Nina Mae McKinney, the star but not as fair as Anita, was also "toned down." Maybe it's like the head cameraman on the lots say—the modern highly developed cameras reproduce more naturally; or perhaps it is the realization that Negro fans want Negro life just as it is, both in action and color variations.

However, with Canada Lee, (even darker than I am) pioneering in playing a white role with the rest of the cast white, and young Lee Coleman, currently in "The Medium" on Broadway it will be interesting to drama lovers of the younger set, who never saw them, to know that all the characters they portrayed were white. 2-28-47

There was one exception. This was in the thrilling racetrack melo-drama "Old Kentucky" in which Charlie Olden played a Negro horse trainer, speaking natural but not exaggerated Negro dialect.

Criner, Preer In "Anna Christie"

In 1928, the eagerly awaited Lafayette players arrived here from New York, with Producer Robert Levy, to open the recently finished Lincoln theatre, one of the finest in the country with a mammoth stage, fine pipe organ and a large orchestra. Opening with "Rain" which ran for two weeks straight, every night saw the house jam-packed, with a Saturday midnight show, also packing them in without vaudeville or change of shows. During the 42 weeks steady run, with a change of play each week the majority of all the famed standard dramas and a few musical comedies were played. SAT.

In "Anna Christie" Evelyn Preer played a blonde Swede girl, Lawrence Criner a bragging bare-waisted blone Irish boatman, and the rest of the cast accordingly. In "Dr. Jekyll and Mr. Hyde," for which Clarence Muse was borrowed from Warner Bros., Clarence emerged from his dressing room just as white as Frederick March, who portrayed the difficult character for the movies years later. Muse, however, played it equally as thrillingly and convincingly. Time will not permit discussion of separate roles by the rest of the players, but there were many plays in which they proved they could act white characters.

Colored Movie Stars Described as Good Americans at Red Probe

Baltimore Md.

Afro-American

By ALICE DUNNINGAN

WASHINGTON (ANP) — Two of Hollywood's leading colored actresses were described by Mrs. Lela Rogers as being "really good Americans" with "no inclinations toward the Communist party line."

11-8-47

In her testimony before the house un-American committee Friday, Mrs. Rogers, mother of film star Ginger Rogers, and one of the founders of the Motion Picture Alliance for the Preservation of American Ideals, called for the outlawing of the Communist party.

In discussing her opinion of colored actors in Hollywood, Mrs. Rogers told this reporter that she knew personally Louise Beavers and Hattie McDaniels and that they were both "truly good Americans and grand persons."

She would not comment, however on her opinion of Lena Horne, whose name was mentioned by John Steele before this same committee last July, as being in some way connected with so-called communist front organizations.

Mrs. Rogers stated that she did not know Lena, that she had only seen her a few times at parties, therefore she could not say whether she had communistic leanings, as she did not know her attitude on the question of communism or on any other matter.

She implied that colored stars comprised such a small per cent of the total of Hollywood stars, that no special study had been made of their affiliations.

Walt Disney told the committee that Herbert K. Sorrell, Hollywood labor leader, had threatened to make "a dust bowl" of Mickey Mouse's birthplace.

The cartoonist said that campaigns against his movie cartoons were launched in this country through communist front organizations. Such groups smeared him and his pictures generally throughout the world, he testified.

No special mention was made of Disney's "Songs of the South" which met protest from liberal groups throughout the country. Many colored theatres refused to show this picture as they felt that it was a reflection of colored people of this country. 11-8-47

Canada Lee was among the group of New York actors, writers and directors who joined with a Hollywood commmittee to form a new organization called "The Committee for the First Amendment of the Constitution." This group of unfriendly witnesses proposes to give the committee a surprise a day in opposition to the investigation.

Hits Claim For Canada Lee In 'Body And Soul'

Chicago Defender

By HARRY LEVETTE

HOLLYWOOD—From the distribution offices of United Artists, which has released the Enterprise Studio feature, "Body And Soul," a publicity story for the Negro press has been written which says: "For the first time, a movie is treating a Negro like any other human being, Canada Lee, noted Negro stage and screen star, declared in a recent interview."

Without detracting credit from Enterprise for making this pix or from Canada Lee, we feel the statement is erroneous. Chicago

Truly enough the Motion Picture Producers Association has at last given its word to the Screen Actors' Guild that it will not attempt to keep Negroes in stereotyped menial characterizations any longer, but this decision was not brought about overnight. It has taken an aroused race and its Caucasian friends years of protest to score this victory. Sat.

Here is a condensed listing of just a few, but at another time I would like to name as many more, and also to enlarge upon several of the best, particularly "Arrowsmith." All these proved to be good box-office attractions, and made money for the producer.

What About Hazel? 11-8-47

Hazel Jones—As a Burmese paramount of Lon Chaney Sr., in "Road To Mandalay" (silent version)—Also a wife of Jean Hersholt, mother of his baby. MGM, 1927.

Ed Frazier—A Catholic priest in "Swahili." Vitagraph, 1929 (talkie).

Theresa Harris—Cabaret entertainer and important sequence with star George Bancroft in Paramount-Lasky's "Thunderbolt," 1929.

Eugene Jackson—six years old. As "Chinquapin," an orphan, only colored child in frontier town in western drama "Cimarron." Role. the background of plot, as he is shot down when he runs to warn Jack Holt, a crusading editor of the

Clarence Muse—Mate of sailing vessel in Asiatic trade. Vitagraph, 1935, "West Of Suez."

Noble Johnson—A king in "1000 Years B.C."—RKO.

Nina Mae McKinney—A tavern keeper in "Safe In Hell"—Warner Bros., 1936.

Louise Clark—A perfect French speaking hostess at a Casino in "Montmartre," 20th Century-Fox, in 1936.

Ernest Anderson—As an ambitious law student in "In This Our Life," Warner Bros.-First National, 1943.

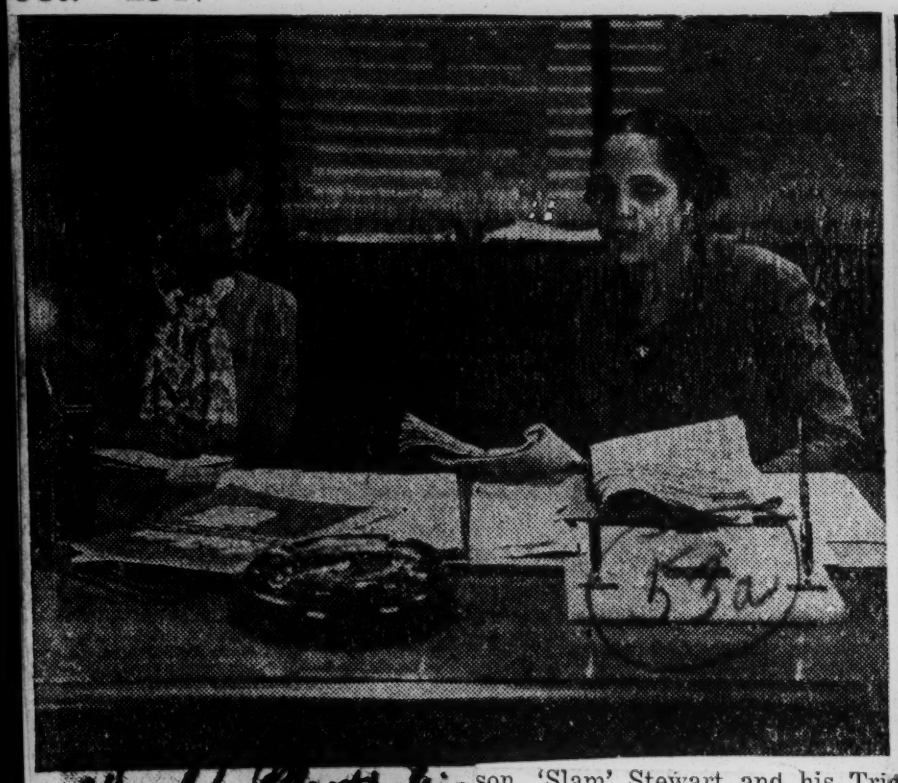
Whipper Was Great

Leigh Whipper—A studious, itinerant farm worker in "Of Mice And Men," Bob Steele and Lon Chaney Jr., stars. Paramount, 1939; a minister, only one in frontier town, in "The Ox Bow Incident," Hale Selassie in "Miscow," Warner Bros.

Etta Moten — Internationally famous stage-screen and radio star, portrayed a Latin-American in "Down To Rio." Featured colorful sequence of musical, she introduced the "Carioca Song."

approach of ambushing assassins. Holt picks up the child's body, vows vengeance, and drives lawless gunmen out of town. Columbia, 1930.

Clarence Brooks, as Dr. "Oliver Marchand," a graduate of Howard University, an expert on tropical diseases, and only man who can conquer bubonic plague decimating a West Indian island. Saves the population, tries to save already stricken Helen Hayes, "wife" of the white physician who had the government call him, and dies in a tragic scene as a martyr infected



World Memphis

ACTRESS-WRITER TO HANDLE PUBLICITY FOR HERALD PICTURES—Lou Swarz, Director of Negro Publicity for Herald Pictures Inc., and her secretary, Wanda Macy, start the publicity campaign on "BOY! WHAT A GIRL", first of the twelve All-Star productions to be made by Herald Pictures and now ready for release. Lou is a talented actress and will probably appear in some of the pictures she publicizes. Memphis, Tenn.

Herald Pictures Launches Movies For Race Stars

World Memphis, Tenn
53a Fri. 1-24-47

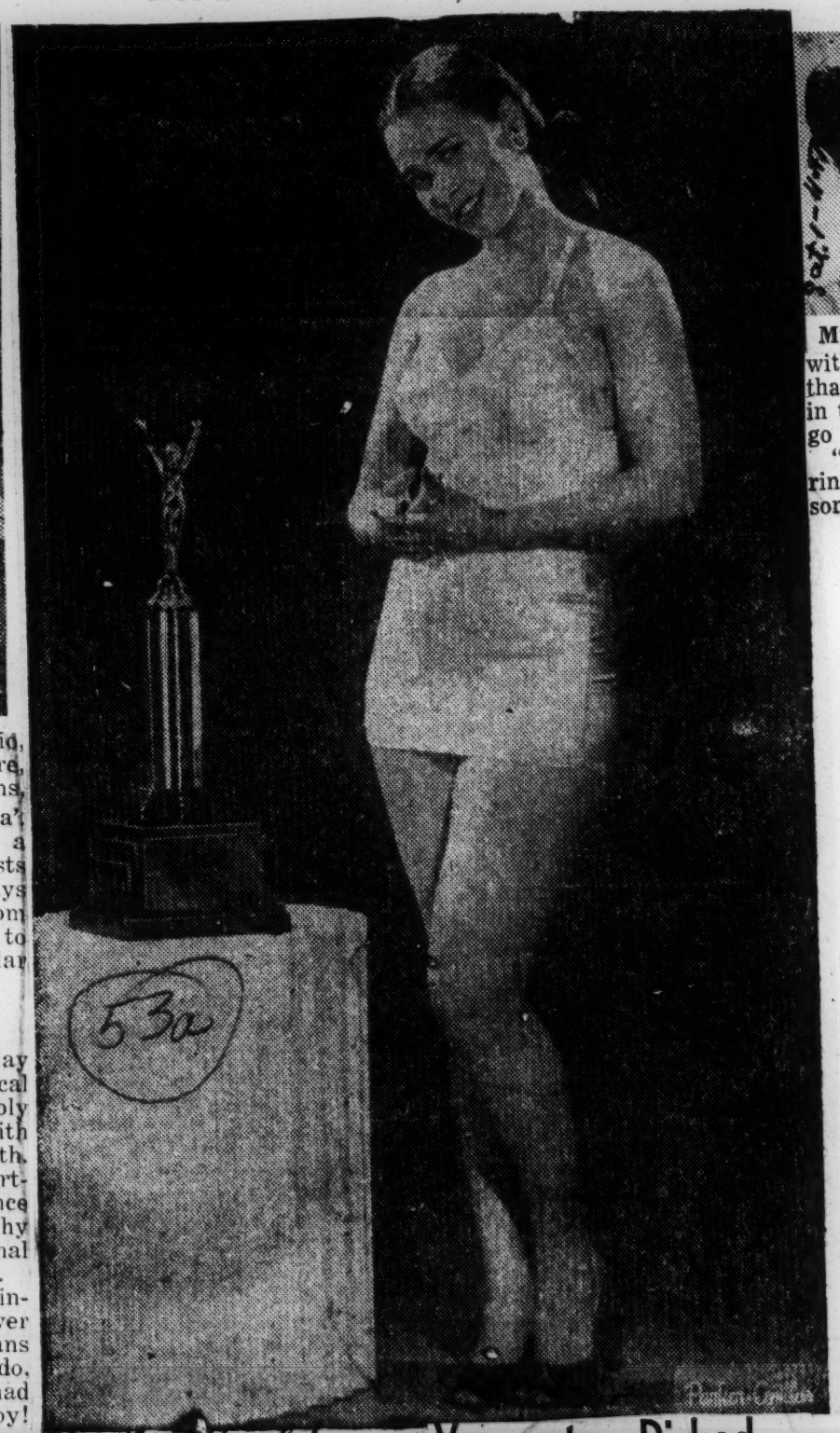
Herald Pictures, Inc., leading producers of All-Negro motion pictures, are launching a major buildup on a number of young players who are to be groomed for stardom. According to Jack Goldberg, president of the film company, there is unquestionably major film talent among the hundreds of Negro artists who furnish forty percent of all the live entertainment in this country and Herald Pictures is currently planning to launch as many of these new cinematic luminaries as they can find.

"Boy! What A Girl!", first of the twelve productions on Herald's 1947 program, boasts a cast of outstanding stage, nightclub and radio talent including the famous comedy team Patterson and Jackson, 'Slam' Stewart and his Trio, Big Sid Catlett's Band, Tim Moore, Sybil Lewis and Duke Williams, current hit of 'Anna Lucasta'. With them have been blended a number of talented young artists such as Sheila Guyse, Betti Mays and Ann Cornell and it is from among them that Herald plans to select its candidates for stellar honors.

Twin Roles Played

The Misses Guyse and Mays play twin roles in the initial musical and acquit themselves admirably in romantic scenes played with Duke Williams and Elwood Smith. Ann Cornell contributes a startlingly effective vocal sequence which proves beyond doubt why she has been such a sensational success in New York niteclubs.

It is the Herald Pictures opinion that any and all of these clever artists may click with movie fans over-night and when they do, those Hollywood celebrities had better look to their laurels. "Boy! What A Girl'", directed by Arthur Leonard, is to be released in the near future and it is already being hailed in the motion picture business as one of the big surprises of the new season.



53a

Miss Guyse Mr. Daniels

with the work of the young stars that they will be featured again in the third production which will go into work during this month. "Boy! What a Girl!" also starring Miss Guyse, will be released some time during January.

Daily World

June Proctor, nineteen-year-old beauty who won a recent national "Sepia Cinderella" contest, will be groomed for stardom by Herald Pictures. Until touched by the magic wand of her movie fairy godmother, June was satisfied to be the best peach pie baker in her home town. The statuesque young beauty will make her film debut in "Sepia Cinderella" and is now being coached for more important roles in future shows. (Herald Pictures) Atlanta, Ga. Sat 2-8-47

Youngsters Picked for Movie Stardom

Afro-American Baltimore, Md.

NEW YORK—Sheila Guyse and Billy Daniels, two brilliant young artists who first attracted attention through their talented work in "Memphis Bound" on Broadway, have co-starring roles in "Sepia Cinderella," the second of the twelve major productions planned by Herald Pictures.

Sat. 1-11-47

Shooting on "Sepia Cinderella" finished just before Christmas, and Herald Pictures was so pleased

53a(1) 1947

Louise Beavers In Good Sam

Pittsburgh Courier

53a(1) — Pou,

HOLLYWOOD — Back to the commendable roles which made her one of the Nation's best loved supporting stars, Louise Beavers gives one of the best performances of her entire career in RKO's "Good Sam," starring Gary Cooper and Ann Sheridan.

Louise Beavers

Now in the process of being filmed "Good Sam," produced and directed by Leo Mc Carey touches lightly on the tolerance theme through Sam, whose propensity for giving, and his magnanimous hospitality works hazards on Chloe (Louise Beavers), his maid. Sat,

On the screen since 1924, Miss Beavers has proven her ability in quite a number of memorable roles. 10-4-47

Her ready smile and good nature makes her a favorite among crew and cast members of her numerous pictures. 10-4-47

A sentimentalist, Louise never accepts a role without Ella Perkins, her hairdresser, with whom she has worked every picture since 1938.

53a(1) 1947

Franciene Everette

In New Film— Franciene Everette, promising young actress, will share star honors in Astor Pictures "Ebony Parade." Other famous names in the film include Cab Calloway, Count Basie and the Mills Brothers. The picture will be released to the national market.

Theatricals

Starlet Fights Up-Hill Battle To Win Her Spurs

Pittsburgh, Pa. Courier
Sat. 4-12-47
53a(1)

By BILLY ROWE, Theatrical Editor

NEW YORK—It's been a hard battle for Franciene Everette, upgrade all the way. One of the featured players in Astor Pictures' latest production, "Ebony Parade," she has been struggling towards the top of the theatrical horizon ever since she was sixteen.

Though still quite young, she has a life behind her jam-packed with all the human emotions which usually spell success, if you survive. Her short span of life from sixteen to now could in itself be woven into a neat movie plot. In it could truthfully be heartache brought on by stark tragedy and the realization of being a widow at seventeen. Disappointment and divorce on the doorsteps of twenty, plus the struggle of trying to get by one bit part here and there in tank towns and big cities.

Over all of this the youthful actress who seeks stardom in a town apart from Hollywood carried on with that type of energy brought ou by greater determination. She just wouldn't stop to brood and feel sorry for herself and the lot which fate had then set aside for her.

JOINS FEDERAL THEATRE

She started her stage career at a time when this country was in the grip of the worse depression known by any generation. To beat off that sag, she, like so many other talented entertainers, joined the Federal Theatre Project. It was pretty smooth sailing for her in this scene and her beauty and talent began to attract attention. The eyes she had been trying to catch, during what she calls a life-time, began to turn her way.

Signed to play the ingenue lead in the B'way version of "Ol Man Satan," she got a chance to brush aside the cobwebs brought on by the stagnation of failure. While the production was in rehearsal she met, loved and married Rex Ingram. While on their honeymoon in Hollywood she was offered a movie contract, but gave it up when her husband persuaded her that one artist in the family was enough.

This arrangement lasted for five years at which time she lived the domestic life of the average wife. However, the desire for the theatre was stronger than anything she had known and when the choice had to be made, she returned to the incandescent circle. Once more she was back on the road she had left twice . . . the road to the realization of a lifetime of dreams or complete frustration. Sat. 4-12-47

This time, however, the young actress tried movies and with some success. She began to get small parts, and became a pioneer among the group of Negro thespians in this city who held tenaciously to the belief that some day they would be offered here what has been denied all but a few in Hollywood.

From bit parts she was graduated to bigger ones and then featured roles. She played the lead in a few shorts and though they were sad, but sad, she looked good and showed some talent. Robert Savini, president of Astor Pictures, saw one of these shorts and immediately signed Franciene to play the female lead opposite Mantan Moreland in "Tall, Tan and Terrific." Sat 4-12-47

The Moreland picture wasn't the best we have seen, but the lady of the piece was an instantaneous success. When we saw her in person later she stated that the whole thing is like a great big dream and she didn't want to tell it before she had her breakfast for fear it might not come true.

What happened along those lines is yet to come out, however, we do know that on the strength of what she did in "Terrific," Savini gave her the femme lead in the biggest colored musical ever attempted by his company.

In "Ebony Parade," the real life reel actress is in plenty fast and talented company. Among the stars are Count Basie, Cab Calloway, the Mills Brothers and Mantan Moreland, with whom she won her first set of flicker spurs.

With so many democratic and all-colored movie companies being found here there is an opening and a need for artists like Franciene Everette. Talented and pretty, she may yet find in Manhattan what has been denied so many in the tinsel city on the fringe of Los Angeles.

THERE IS A "MAGIC TOUCH" IN CALIFORNIA:

Sybil Lewis Walked Into a Los Angeles Movie a Patron; Walked Out Star-Bound

Afro American 5-17-47 Thru.

Thru 5-17-47

SYBIL LEWIS

BALTIMORE

Photogenic and talented Sybil Lewis can boast that there is a "magic touch."

As a result of that "touch," she has had roles in seven motion pictures, two of them major productions.

Baltimore, Md.

Sybil supplied this information backstage here at the Royal Theatre.

She's the femme straight with Pigmeat Markham and John Bunn in a comic trio.

Here's how it happened!

"Touched" in Theatre

Sybil said she was walking into the Lincoln Theatre in Los Angeles one evening, when she felt a touch on her shoulder.

Glancing around, she faced a talent scout, who immediately booked her.

Her first three assignments were in all-colored cast films, "Mystery in Swing," "Broken Strings," and "Am I Guilty," the latter starring Ralph Cooper.

She next was seen in "Revenge of the Zombies" with Jimmy Baskett, star of Walt Disney's "Song of the South," and Mantan Moreland, famous Hollywood comedian.

With Fay Emerson

Sybil followed through with a role in the Bing Crosby musical, "Going My Way," and as a maid in "The Very Thought of You," starring Fay Emerson.

She will be seen in Herald Pictures' all-colored film, "Boy, What a Girl" and "Rain in the Making," as well as an All American feature, "Midnight Menace."

In addition to studying under the grand old lady of the theatre, Laura Bowman, she conducted her own drama school on the Coast for six months.

Pigmeat signed her as a partner in 1941 and they played Los Angeles' Lincoln for three years.

Came East in 1945

Markham introduced her to Harlem audiences at the Apollo Theatre in 1945, where the unit has been a standing feature ever since.

"But for that touch," Sybil explained, "I never would have gotten a break in pictures and on the stage.—EBR. Thru 5-17-47

Sepia Screen Roles Aired By Butler

Pittsburgh Courier
Pittsburgh, Pa.
Sat. 5-23-47

By CHARLES E. GIBSON

LOS ANGELES—With the Screen Actors' Guild, and the major producers in agreement over the presentation of Negro players in roles that are stereotyped, there looms a chance that sepia players may rise in the cinema scheme.

Following the agreement between the SAG and the producers, an announcement was made that new talent has slowly become evident in the cinema world, and that this new talent was steadily achieving a place of prominence. Contributing factors to the rise of new stars were the demand for new faces, and the need for economy on the part of producers.

Contacting Charles E. Butler, who for years has secured a large number of Negro players for roles in pictures, The Courier asked if there was any noticeable increase in the number of sepia players in the cinema offerings, and whether there was evidence of Negro players with suitable talent to take better roles. Sat. 5-24-47

WORK FALLS OFF

Butler asserted that work among Negro players has fallen off 19 per cent, and that the cause for this was manifold. One reason, over which the Negro had no control, was the carpenter strike, which prevented construction of new sets, and consequently curbed some studio activity.

Butler named three actresses who have recently secured good parts, and attributed their success to their possession of outstanding talent and ability. He named Helen Crozier, recently of "Foxes of Harrow"; A. C. Bilbrew, of the same picture, and Anita Turner, from the cast of the "Pirate" at MGM.

FORERUNNERS BLAMED

It was pointed out by Butler that more progress could be achieved by Negro actors and actresses, if they fitted themselves with the tools necessary to ply their trade. Continuing, he asserted that the biggest blame must be placed upon forerunners of today's players.

Failing to plan for the future, Butler asserts that the older players, when they were first breaking into the industry, could have secured a firm place for themselves, and made it possible for their successors to follow, and profit by their establishment of this secure position. Instead, Butler said, they failed to recognize opportunity, and as a result, younger players, and some of the older players, have to take what they can get.

To rise above their present dilemma in the film world, Negro players must first prepare themselves to play roles that are not stereotyped, and must, with the help of members of their group, arrange to do something constructive themeslves, and discontinue waiting for someone to do things for them, added Butler.

MUST START PROJECT

A member of the Central Casting Bureau, Butler reiterated that it is the duty of sincere persons who are interested in furthering the screen carreers of members of our group, to get together and begin work on that project now, so that coming youth may profit and benefit. He concluded saying, that we, too, can produce, and arrange distribution of pictures, but first, persons qualified to do this type of work must be trained and fully prepared. This is not far fetched, nor impossible, according to Butler.

53a(1) 1947

Jessie Grayson

Jessie Grayson, ex-Hat Check Girl, the 'Mrs.' of 'Timberlake'

Afro-American
Baltimore, Md.
53a (1)

PORTLAND, Ore. (ANP)—Mrs. Jessie Grayson, one-time hat-check girl of the Multnomah Hotel, who in 11 years ascended the ladder of success from concert singer to Hollywood character artress, returned here recently to visit old friends and attend the Rosebud Study Club's 30th anniversary. She is a charter member. Sat,

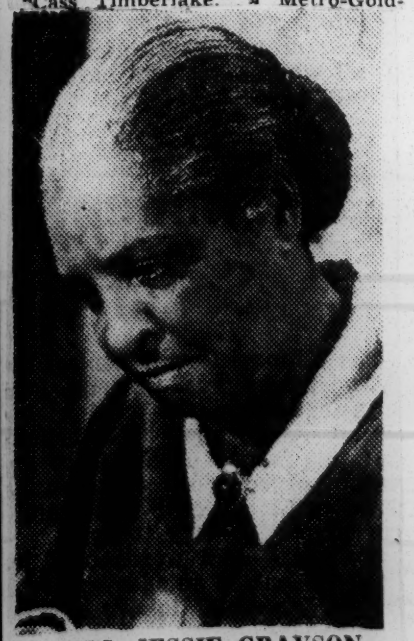
Twenty-six years ago she came to Portland from Los Angeles as the bride af Gabner Grayson, former waiter, at Portland Hotel for many years. As hat check girl, she became famous as the "girl who could remember everyone's hat." She worked there 14 years.

Her singing and acting career began before she started to school, but she did not take lessons until after she married, at the age of 17. She studied under William Belcher, Rose Coursen-Reed and Gio Tagliere, and took a course in elocution. Sat 12-20-47

In 1936, she and her husband went to Los Angeles, where the Hall Johnson Choir was just about to begin their part in "Green Pastures." After auditioning with the group, she became a permanent member. She was with the group when it provided background music for such pictures as "Duel in the Sun."

Later, she was chosen by various film studios as the "serene-rather calm-appearing" type needed in such pictures as "Little Foxes," in which she played Addie; "One Dark Night;" "The Spirit of West Point"; and Mrs. Higby in "Cass Timberlane."

(THEATRICAL EDITOR'S NOTE: "Cass Timberlake," a Metro-Gold-



MRS. JESSIE GRAYSON

wyn-Mayer production, co-stars Spencer Tracy and Lana Turner. Mrs. Grayson has the role of a housekeeper, the first in which a colored player ever has been called Mrs.) Sat. 12-20-47

She appears in "Homecoming," which stars Clark Gable and Lana Turner; was recently signed for the role of Bella Charles in the controversial stage play, "Deep Are the Roots," which is scheduled to appear here soon, and is currently rehearsing the part of a mother of an intelligent colored boy with whom a white Southern girl falls in love.

Lena Horne talks: gives political views, tells what's wrong with Hollywood

Sat. 7-26-47

Los Angeles, Calif. Tribune

NEW YORK—Actors and actresses might be said to rush in where statesmen fear to tread.

Lena Horne, who enjoys a reputation as a Hollywood liberal among such kleig-kingpins as Frederic March, Franchot Tone, John Garfield, and Katherine Hepburn, rushed right into national affairs in an interview here recently. Sitting in on the interview were Paul Robeson, whose ideas closely resemble Miss Horne's; Bill Robinson, whom the actress fondly calls "Uncle Bo"; baritone Larry Winters; Nat Deblin, described as Miss Horne's traveling manager; Nolelia Kyle her hairdress-secretary-general factotum; and the actress' daughter, Gail, now 9-years-old.

Among the Horne political views:

"Henry Wallace is my choice for President. He is a great guy and a fighting progressive. He can save America.

"Negro workers will suffer from the passage of the Taft-Hartley bill. This is a terrible piece of legislation. It's fascism. The big business boys pushed this through in order to fasten a noose around labor's neck.

"We've got to keep up the fight for better movies and a more democratic theatre. I don't think this fight can be separated from the larger one which is to make democracy work in our country. They're both one, really." Sat. 7-26-47

Before she lit, with unexpected frankness, into Hollywood, the singer-actress said she is bitterly against politicians who want war with Russia and said there is a whole school of them. Then turning to her career and Hollywood, she said:

"I don't want to be known as a glamour gal. I want to be accepted as an actress.

"My aspirations have not yet been realized in Hollywood", the actress went on. In 15 film parts, she said she has not had a single speaking line, except in the all-Negro film 20th Century-Fox made, "Stormy Weather". Her part in "Til the Clouds Roll By", starring Katheryn Grayson, originally contained conversation, but it was cut out, Miss Horne said.

To blame for the treatment of the Negro in films is the motion picture production code, the actress asserted.

"You see, the code has ruled that Negroes and whites must not be portrayed on the screen as social equals. It is this policy that is tearing the guts out of most of our films.

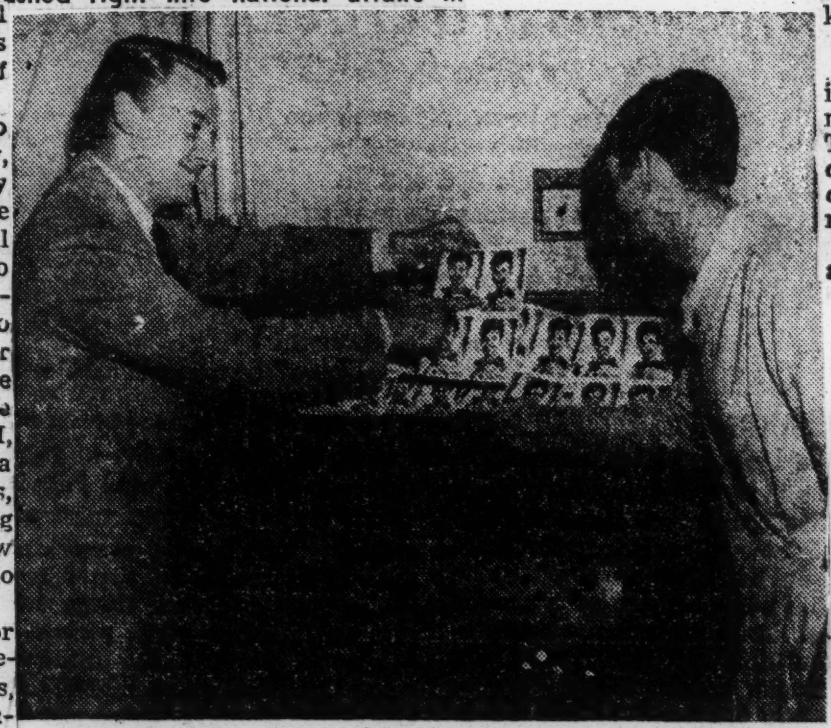
"Apart from a few actors who are given the usual roles to play, Hollywood has almost completely excluded the Negro. Negroes are carefully shut out of the technical end of movie-making. There are no Negro directors; no Negro producers; no Negro cameramen, no technicians. A handful of our musicians have managed to make some headway out there, people like Calvin Jackson at M-G-M, Frank Fields, who recently did a picture score for Warner Brothers, and Benny Carter. The non-acting Negroes consist mainly of a few busgirls working in the studio commissories.

"Any writer, director or actor who believes in portraying Negroes as dignified, human beings, is now being labeled a Communist," she charged. "There's a definite witch hunt going on among the progressives out there and I don't like it."

The actress praised such actors as March, Tone, Garfield, Miss Hepburn, Edward G. Robinson Paul Henreid, and Gene Kelly, and writers Dalton Trumbo, John Howard Lawson, and Garson Kanin describing them as "healthy-minded."

Success doesn't render a Negro immune from jim crow, the actress wound up.

"I feel jimcrow every day of my life, sometimes in subtle ways. Sometimes sharply like the recent refusal of the Croydon Hotel in Chicago to rent me a suite because I was colored. Since my meagre success, I've experienced as much discrimination as when



PIN-UP BOY—Van Johnson gets a pin-up of Lena Horne for his collection of beautiful MGM players.

NIGHTLIFE IN NEW YORK

Chicago Defender—Chicago, Ill. Sat. 7-23-47

NEW YORK—LENA HORNE, velvet-skinned beauty now appearing to capacity crowds at the COPACABANA, nite club here in Manhattan, gets better notices each season. Scanning the advertisement sections of the N. Y. Daily News and Daily Mirror, read by some three million odd persons every 24 hours, the exchorine rates this line: "Best singer in the country."

Whether this is true or not depends entirely upon your or my point of view. What is a fact indisputable is, La Horne has by her dignified grace and intangible sweetness, won the hearts of the fairly-rich patrons in addition to drawing down a weekly salary few individualists would be ashamed to accept. Sat. 7-23-47

The Zanzibeauts, superb chorus line at Club 845, stands out as the most eye-filling group of dancers we've seen since the original COTTON CLUB was located in these parts . . . WILLIE BRYANT has averaged around $12,000 a year for himself since the day I talked with him (backstage) at Frank Schiffman's Apollo theatre when he decided to quit band-business . . . That figure has to do with Sir William's ad-libbing chatter at niteries and things like that.

LOOK LOOKS AT LENA HORNE:

Charm, Pan-Like Beauty Make People Feel in Intimate Vein

by Michael Levin in Look Magazine under Look's Record Giude.

Said Levin:

Seven years ago, Lena Horne left Charlie Barnet's dance band to work in Cafe Society Downtown (NYC) as featured singer.

From there, she moved to the smart Savoy-Plaza Hotel, setting records which still stand. Then some scribbling on an MGM piece of paper brought her film fame all over the world.

The strange part is that when Lena started out she wasn't shucks as a singer.

Her extraordinary charm and Pan-like beauty held her audiences so spellbound that even discriminating listeners didn't realize how little she knew.

Times have changed. Lena has been living around good musicianship for years now, and she hasn't failed to learn form it. Hollywood, with its usual talent for the most sumptuous misuse of ability, has yet to give Lena the proper kind of musical role.

Secret for Success

Her ace-in-the-hole lies in making most people feel an intimate mood, much as did Helen Morgan. The greatest art singer of all time couldn't do this over the acres of tinsel on the average movie musical set.

Lena has a new album by Black and White, a mixture of traditional blues and spirituals. It doesn't offer quite the gamut for her flitting puckishness as did her first collection of Rodgers-Hart tunes.

But with Phil Moore's sympathetic backing, the Gershwin My Man Is Gone Now from "Porgy," is singing of a type to establish not only her coming of age as a vocalist, but her genuine dramatic ability as well.

Need to Know Her

There are some people in all sections of this country so unfortunate as to have been reared to believe that there are absolute differences in people according to their creed, color or circumstances.

It's to be hoped they have the chance to meet Lena Horne some day.

Her artistry, charm and intelligence, as well as her dignity, are enough to make us average Joe Doakes glad that we, too, are humans.

LOOK's Record Guide

Conducted by
MICHAEL LEVIN

Lena Horne

Seven years ago, Lena Horne left Charlie Barnet's dance band to work in Cafe Society Downtown (NYC) as featured singer. From there, she moved to the smart Savoy-Plaza Hotel, setting records which still stand. Then some scribbling on an MGM piece of paper brought her film fame all over the world. The strange part is that when **Lena** started out she wasn't much shucks as a singer. Her extraordinary charm and Pan-like beauty held her audiences so spellbound that even discriminating listeners didn't realize how little she knew.

Times have changed. **Lena** has been living around good musicianship for years now, and she hasn't failed to learn from it. Hollywood, with its usual talent for the most sumptuous misuse of ability, has yet to give **Lena** the proper kind of musical role. Her ace-in-the-hole lies in making people feel an intimate mood, much as did Helen Morgan. The greatest art singer of all time couldn't do this over the acres of tinsel on the average movie musical set. **Lena** has a new album by Black and White, a mixture of traditional blues and spirituals. It doesn't offer quite the gamut for her flitting puckishness as did her first collection of Rodgers-Hart tunes. But with Phil Moore's sympathetic backing, the Gershwin *My Man Is Gone Now* from *Porgy*, is singing of a type to establish not only her coming of age as a vocalist, but her genuine dramatic ability as well.

Look, Des Moines, Iowa 9-2-47

There are some people in all sections of this country so unfortunate as to have been reared to believe that there are absolute differences in people according to their creed, color or circumstances. It's to be hoped they have the chance to meet **Lena Horne** some day. Her artistry, charm and intelligence, as well as her dignity, are enough to make us average Joe Doakes glad that we, too, are humans.

Brooklyn Turns Out 500,000 Strong

Chicago Defender Sat. 8-30-47

In Celebration For 'Lena Horne Day'

Chicago, Ill.

By LILLIAN SCOTT

NEW YORK—Thursday was a gay day in Brooklyn as nearly a half million Brooklynites crowded the streets to welcome home a local girl made good—lovely Lena Horne, star of stage and screen.

The gorgeous movie and night-club singer was officially welcomed and given Godspeed in the future by Acting Borough President John J. Lynch on the steps of Boro Hall in a noon ceremony. Emceeing the welcome was long-time civic worker Maude Richardson who represented a citizens' committee which worked out the original idea of Ike McFowler to let Lena know how Brooklyn felt about her.

The Boro Holl ceremony included Bill "Bojangles" Robinson who danced and praised the girl he'd taught to dance as a youngster. Also on the program with short remarks about Miss Horne were Brooklyn notables Judge Myles A. Paige, Judge A. David Benjamin, Lester Zarin, Sheriff Jack Duberstein and others.

Sat. 8-30-47

Following Boro Hall Lena went to meet Brooklyn, her old home town all over again. A motorcade left downtown Brooklyn at about 1 o'clock and drove through the streets of Brooklyn following two marching bands — Boy and Girl Scouts—for over three hours.

At Boro Hall, Lena had said hello to the crowd and had given them her thanks. Beautiful as always, the glamorous raven-haired star was wearing a deep navy blue dress, matching pumps and a navy bag with a gold frame. Her gloves were cream kid, matching her tricorn semi-sombero styled hat in cream felt. A cream-colored wimple round her stunning hat and fastened at the neck of her dress. A pearl necklace, single pearl earrings and fur pieces completed her costume.

Sat. 8-30-47

All along the motorcade route up Fulton street and Eastern Parkway, store windows were decorated with huge signs saying "Welcome Home, Lena Horne." Streets were lined with spectators two and three deep while at least one head popped through every window. At Fulton Park the motorcade stopped and presentations of scrolls, a loving cup, and a bonquet were made to the girl who left Brooklyn to become a star.

The speech making and presents seemed to fade away compared to the eager thousands who lined the street and made their love for Lena an open affair. There was the elderly one-legged man in khaki pants who reappeared three miles later along the way; the white-clad Sealtest dairy workers who sat on the window sills of their second floor; the wizened plumber with a handful of tools who stared intently at the star; and the fat brown woman dressed in a cool slip who leaned far out of her window.

At the park, Lena spoke again to the crowd, hushed and respectful only when they heard the voice they wanted. By that time the gracious star must have been weary, but no trace of it showed in her voice which trembled only with emotion as she said following her triumphal tour, "The way you've greeted me is the most wonderful thing in my life—I'm just a Brooklyn girl—I know it has never happened to me like this before! We, all of us, white and Negro, and different races and creeds, it's so wonderful that we are all here together today under one great roof." And here her voice broke, "God bless you all."

Sat. 8-30-47

Lena Horne Quotes AFRO in Address to 25,000

Afro-American

Baltimore, Md

Tells PCA Rally of Her Problems in Capital, Commends Actors' Equity for Liberal Stand

NEW YORK — Requesting permission to put aside the role of the entertainer and appear as a citizen instead, Miss Lean Horne described to the 25,000 persons attending the "Propressive Counter-attack" rally of the Progressive Citizens of America, what colored Americans see and feel in the nation's capital.

9-20-47

She said:

"I remember very vividly the first time I visited Washington. I was traveling as a singer with Noble Sissle's band. I was 17 years old and enormously thrilled at the idea of being in the seat of Government.

"As the train pulled into the station, I stared in admiration at my first glimpse of those famous, clean-looking Government buildings, and I was filled with awe as we picked up our bags, stepped out of our train and walked briskly into the depot.

"Naturally, we headed directly for the cab stand. I noticed a number of empty cabs which were rapidly filling up with white people.

Not for You, Child Told

"I saw, too, that my people were threading their way through the heavy traffic, racing across the street in an attempt to get cabs there.

"Then I heard a woman say to a child who was about to open a cab door, 'No son, those cabs won't carry colored folks. We got to go outside and wait till a colored cab comes.'

"That was my introduction to Washington.

Still No Change

"From that moment, I knew what to expect. I knew the welcome I would not get. That was Washington then. It hasn't changed. Colored Americans still have to buck through traffic, rain or shine, and wait outside as they have always done.

"That is Washington today. It is how they govern a nation of 140,000,000 people.

Suffer Truth

"The nation and the world hear about the American way of life—discussed by American politicians in terms that would do credit to the glowing pages of four-color ads in our weekly magazines."

Then stating that the world and the people of this nation are not fooled by these democratic-sounding phrases, Miss Horne said that people are beginning to see the truth.

They are getting the truth, she said, through the work of the Southern Conference for Human Welfare, and the Progressive Citizens of America, and the courageous voice of Henry Wallace.

"They are getting it in the stand taken by Actors' Equity," she stated.

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Lena Horne

LENA HORNE SAILS FOR ENGLAND— New York—Screen actress Lena Horne poses above life preserver of the Cunard liner Mauretania. She was among 780 passengers sailing aboard two vessels for England. (Keystone Picture.)

Lena Horne, kid from Brooklyn, in Europe

NEW YORK — Lena Horne, the kid from Brooklyn who graduated from the end position in the chorus line to become a Hollywood notable, was in Europe this week, high point of a career that has been unprecedented for a woman of her race in a country that has herefore regarded her kind of women as some peculiar animal, mainly useful in the kitchen and in the cotton field.

Lena Horne, who might easily be ranked among the 10 most glamorous women in America, will sing for Londoners and Parisians, as the climax to events of the past six years which have included long-term movie contracts, four-figured night club engagements, unprecedented prominence for a Negro woman in the keen competition of beauty in Hollywood, of talent on Broadway, and of intelligence in the U. S. at large.

A two-week-engagement at the Casino theatre in the British capital and three weeks at the Elysees club in Paris have been booked for her.

The beautiful singer has reacted to the trip just like any other American tourist, going "over" for the first time. In her weekly newspaper column, written just before she sailed, she gushed:

"All in all, I feel like a little girl again—expectant, eager, and full of strange excitement. It's a wonderful feeling which I wish I could share with you."

For the London Fall, the singer said, "I've had a number of warm gowns made, and am taking along several tailored tweed suits which I'm told will probably come in very handy in the dampness of London's fogs, and the approaching cold weather in Paris". She said she was armed with several letters from James Mason, British movie star, to his friends in London, "perfectly charming people, really".

And proving that she had read a thing or two about France, she wound up:

"Paris has long been the city of my dreams and I shall enter it with the breathless wonderment and humility of one who is aware of the great role it has played in world culture—yes, and in the fight of free men to remain free and make their freedom a richer and my respects to Paris when I get more meaningful thing. I shall pay there and I hope that there will be time for me to see all the places and all of the people I want to see.

"I want to see the Arc de Triomphe as the sun comes up, and Napoleon's tomb in the evening. I want to go to the Paris Opera and see the Chamber of Deputies in session. I want to wander for hours in the Latin Quarter in Montparnasse and climb the hill of Montmarte as the great artist Toulouse-Lautree, once said. I hope to find time to go over to the Boulevard Saint-Germain on the Left Bank and peek into the Cafe Flore when Picasso and Jean-Paul Sarte are sipping their daily aperitifs. These things I shall do if it is humanly possible, for they are things I have dreamed of doing for a long, long time."

Basks Queenly In Admiration And Adulation

By RUDOLPH DUNBAR

LONDON—(ANP) — The Queen of Sheba in all her glory was not arrayed like Lena Horne, that fascinating image whom men cherished and women adored during her two weeks appearance at the London casino. She has basked in all the admiration and adulation the vainest woman could crave I have no doubt that Lena Horne is a dispassionate spectator to the havoc which she works in the monstrous regiment of her masculine admirers.

London soon discovered that her screen personality was not wholly an artificial product of Hollywood technique. This was convincingly demonstrated by the corybantic adulation in the press and by public expression. In the eyes of English people, colored women appear to be a kind of psychological enigma because among them, you can get from black to blonde with varying types of features.

Having lived and travelled extensively in Europe, it is easy for me to see why Europeans pay so much obeisance to the beauty of American colored women; for among them, there is a delicate fragrance of femininity which even rose buds do not possess. I have often wondered what happen if 30 of the most beautiful colored girls were carefully selected from all over America and made to appear in a revue on the London stage.

RENOUNCE RACE OPPRESSION

In nearly all of her press interviews she was not reluctant to denounce the kind of treatment that is meted out to the Negro in America. Aside from her professional commitment, Lena Horne was enmeshed in an enormous pressure of social engagements, but however, she found time to lecture at the West African Student's union on the 'Battle of Equality' in America.

Here is the principal theme of her lecture: "I am not exposed to color bar myself, because I have made some sort of name on the stage and in films. But often my escort is-whether man or woman and that makes it worse for me. We American Negroes are fighting for all equality, but I think we realize we are not the only colored people who want equality and a fair deal.

"We don't want to be deprived of getting good jobs because of the color of our skins, as happens now in the U. S. a great majority of the white people had just as much to put up with as the Negroes. They have a cost of living that has risen 155 per cent.

Lena Horne Says Belgium is Hep

Lena Horne, screen and radio singer, said on her return from Europe yesterday that the Belgian people are very hep to American jazz; more so than the Parisians."

Miss Horne, who spent two months singing in clubs in London, Paris and Belgium, said the American GIs during the war had started "hot clubs" in Belgium which converted many Belgians to jazz.

Nods & Becks

A man could go to the movies or stay home with a book. Either way, he could be sure he was doing the right thing—if he read the New York *Times* first. **Somerset Maugham,** No. 1 entertainer among the modern classics, listed in the *Times* the "ten best novels ever written"; **James Mason,** No. 1 intellectual among the cinema's hardguys, listed the "five best" cinemactresses in the U.S.

"Let me begin by saying," Maugham began, "that to talk of the ten best novels in the world is to talk nonsense." He had a good word, however, for: *Tom Jones, David Copperfield, Wuthering Heights, Pride and Prejudice, Moby Dick, Madame Bovary, Le Père Goriot, Le Rouge et le Noir, War and Peace* and *The Brothers Karamazov.* But "I could make a list of ten more . . . . as good as those. . . . My choice is arbitrary."

"The great actress," instructed Actor Mason, "has talent plus intelligence plus imagination plus X." The only cinemactress whom Mason currently found in possession of "plus X": **Greta Garbo.** The other four best: **Dorothy McGuire, Ingrid Bergman, Bette Davis,** and "a nonpareil," **Lena Horne** (*see* MUSIC).

Mark Twain got a tribute of which he might or might not have approved. The Mark Twain Association began a drive to finance a $300,000 Mark Twain Chair of Literature at the University of California. Purpose of the "chair": the explanation of humor to students. In the *Atlantic* appeared some letters Twain had written to his fiancée—and one to her father. Portrait of an anxious-to-please son-in-law-to-be: "I wrote you [the father] and Mrs. Langdon a letter . . . which will offend again, I fear—and yet, no harm was meant, nor disrespect, no lack of classiest imaginable keepsake for his ac- reverence. The intent was blameless—and it is the *intent,* and not the *act.* . . ."

Bob Hope was back from a royal command performance in London with the around a bold seascape in oil by seven-year-old Princess Margaret Rose, Hope, Rumania's King and a book of Hollywood autographs, Michael, Britain's Queen Elizabeth and George VI. ding Hope's (*see cut*). † The London *Daily Mail* called him a "metainston Churchill received tributes by bolic miracle." hundreds† and presents by the score. is 73rd birthday. Among the presents: tor's-scrapbook: a nice picture of Hope hobnobbing with fascinated royal chums on his

Lena Horne Is Back In States

Sat. 12-27-47

New York--Lena Horne docked here Tuesday from a stay of several weeks in Europe where she gained new laurels as an artist and lecturer. She rushed home to be able to spend Christmas with her two children.

Miss Horne was not certain if she will remain in St. Albans, L. I. or go direct to Pittsburgh to be with her dad, Teddye and the children.

Sat 12.27-47

Following a short rest Miss Horne opens a limited engagement at Latin Quarter in Boston and then moves to Caro's in Mexico City.

She will not reach Hollywood until spring when she is due to begin work on the picture, "Words and Music" for MGM and based on the music of Rogers and Hart.

Lena Horne In 'Big Six'

LENA HORNE
receives new honor

53a(1)

NEW YORK—Glamorous Lena Horne, America's darling of the stage and screen, has been named one of the "six best actresses" in the United States.

At present, the actress is in London, where she is to do a command performance before the King and Queen. Sat,

Choosing the six best actresses of America for The New York Times magazine, film actor James Mason, himself one of Britain's highest-paid and top-drawing box office figures, wrote that "in any list of America's best actresses, there must be a place for Lena Horne." 12-6-47

"She also is non-pareil," continued Mr. Mason. "She is the only actress whose name on a marquee will drag me into the theatre, air-conditioned or not."

The other top American actresses chosen by Mr. Mason include Bette Davis, Greta Garbo, Ingrid Bergman and Dorothy McGuire. The sixth actress is "anonymous, says Mr. Mason, "for marital and artistic reasons."

Lena Horne Fascinates London Hordes; Basks in Their Admiration and Adulation

Afro-American, Baltimore Md.

By RUDOLPH DUNBAR

LONDON (ANP) — The Queen of Sheba in all her glory was not arrayed like Lena Horne, that fascinating image whom men cherished and women adored during her two weeks appearance at the London Casino.

53a(1)

She has basked in all the admiration and adulation the vainest woman could crave. I have no doubt that Miss Horne is a dispassionate spectator to the havoc which she works in the monstrous regiment of her masculine admirers. 12-20-47

London soon discovered that her screen personality was not wholly an artificial product of Hollywood technique. This was convincingly demonstrated by the corybantic adulation in the press and by public expression.

Psychological Enigma

In the eyes of the English people, colored women appear to be a kind of psychological enigma because among them, you can get from black to blonde with varying types of features.

Having lived and traveled extensively in Europe, it is easy for me to see why Europeans pay so much obeisance to the beauty of American colored women; for among them, there is a delicate fragrance of femininity which even rosebuds do not possess.

I have often wondered what would happen if 30 of the most beautiful colored girls were carefully selected from all over America and made to appear in a revue on the London stage. Such a revue, I think, if presented in the right manner would pulverize the capital of London.

Unique Song Salesmanship.

Lena Horne is not a singer in the accepted sense of the word; but, she can give romantic gloss to a song and that is what matters in her type of work. Her subtly gliding serpentine phrases fascinated her London audiences just like the piping of an Indian snake charmer to a cobra.

What impressed me most about her was the serenity with which she tackles the tangled crisis of the fundamental rights of colored persons and the perplexities of it in the future. 12-20-47

In nearly all of her press interviews she was not reluctant to denounce the kind of treatment that is meted out to colored people in America. Aside from her professional commitments, she was enmeshed in an enormous pressure of social engagements, but however, she found time to lecture at the West African Students' Union on the "Battle of Equality" in America.

Not Bad as Lecturer

Here is the principal theme of her lecture: "I am not exposed to color bar myself, because I have made some sort of name on the stage and in films. But often my escort is, whether man or woman, and that makes it worse for me. We Americans are fighting for full equality, but I think we realize we are not the only colored people who want equality and a fair deal.

"We won't want to be deprived of getting good jobs because of the color of our skins, as happens now. In the U.S., a great majority of the white people has just as much to put up with as colored persons. They have a cost of living that has risen 155 per cent.

"There are not so many jobs; there is a housing shortage. Ex-servicemen have found they have coem back to a country without the future they thought would be waiting for them."

"MY STORY"

By LENA HORNE

(As told to Al Monroe)

Chicago, Ill.

Young Wolves, Not Autograph Hounds, Lena Horne's Problem

Chicago Defender

Sat. 5-31-47

Naturally most of the questions about my likes and dislikes concern my preference for stage or screen, but occasionally someone wishes to know if I like acting as a whole. Of course I do. The profession has been unkind on occasions just as it has for every other performer, but in the long run, I have profited greatly from its opportunity, the chance to travel and the many contacts professional work offers, especially in pictures. It has also meant security in years to come. Sat. 5-31-47

I also like sports. My favorite is baseball since I played the game as a youngster. I also like football, tennis and hockey, and when not busy on the stage or on the lot I see my share of them all. I think sports, music and the stage are the most cosmopolitan and democratic of all American habits. The participants ignore those lines so detrimental to the American way of life.

Fights for Home

This I have found to be true wherever I have gone. And speaking of traveling I have for the most part met with unusual welcome and friendliness almost without exception. The exception has come mostly from young boys, hardly in their 'teens. They look at you and make ugly remarks. Something like, "You ain't so hot, I have seen prettier girls. What about a date tonight? Can I call you later, chick? How's come you, a "N" is able to get into movies?" Sometimes I wonder if these aren't poisonous seed gathered from behind scenes expressions of their elders.

What else can one think when forced to rush home to save one's property from attacks by "neighbors" who seem to resent tax paying American citizens from living in comfort, as is happening to me today. I purchased my home in Beverly Hills, moved in quietly and have continued to live in the same manner. I have created no disturbance and had, until recently been undisturbed. Now while I am on the road I am advised to return home immediately to prepare for the worst. I like comfort and my home is comfortable and I do not intend giving it up without a struggle.

Personal Appearance Tour

As this is written I am making personal appearances. I love it even over the movies. There is nothing like personal contact with your fans, feeling their pulse and getting their reaction to your work.

Then, too, movie work is much more tiring. You reach the "set" sometimes as early as 6 a.m. and often remain well into the night. You have a few moments rest during the day but all the while you are in a hurry.

One has to be careful of his "shooting" clothes. Every girl trying to outdo the other in sport shoes, "casual dress" or slacks. You pass hundreds of people in dark glasses whom you know but cannot recognize. On the contrary everybody recognizes everyone else on the rehearsal stage of a Broadway show.

Questioned, they'll tell you the camouflage is done to avoid the "evils" of too many autograph seekers. This is a reaction I detest. I am never irritated by the rush of autograph seekers. On the contrary I feel that they are a part of the profession. When they quit rushing me for autographs then I shall start to worry. I shall feel that my goose is cooked.

Another question I am asked especially when appearing at schools and colleges is about higher education. I believe in education and think every child should receive his or her share. Yet I cannot say that I advocate a youngster turning down possibilities of a successful career in certain professions for the sake of furthering their education. I live on the theory that opportunity knocks very seldom for a Negro and many a bright chance is lost through time and indecision. It is also my belief that children should be allowed to pursue their own career. Many a child has lost out in this competitive world simply because parents decided his or her career, often against the child's wishes.

Another thing, children like to copy after others. On many occasions I have watched kids imitating Bill Robinson or some other dancer with the avowed belief that some day he or she will develop into another "Bojangles." And often this belief materializes. I have also found the average question a youngster asks is how did you get into Hollywood? They'll also stare at you and ask what you do to your skin. To the latter question I generally impress upon them the use of good old soap and water with enough oil to avoid dryness. To the former I advise that they select something they like to do best and practice it often. Perfect whatever you attempt to do and there's always the chance someone in authority will come along to give you your break.

Would Help Youngsters Sat. 5-31-47

My one ambition is to help deserving youngsters. For some time I have tried to interest others in pooling resources to set up an institution for dramatics and stage work in general. So far I have been unsuccessful but not discouraged. Whenever I retire from the stage and screen I shall in all probability set up such a school. Whatever success I have attained came from the stage and screen and it is my ambition to aid others to carry on where we of today leave off.

The school will not be one specializing in the training of youth for the invasion of Hollywood. Breaking into the world's film colony is a combination of luck and breaks, especially for a Negro. Mine came unexpectedly and yours may arrive the same way.

Hollywood has many problems but the toughest is getting that break you seek. Many a girl and boy, equipped for some of the numerous jobs it offers have gone away broken hearted. Others have gotten in and through some odd turn of fate passed out much more quickly than they arrived.

Then even while you are in, many things happen to discourage you. Some day you sit all day awaiting your turn before the lights only to be told "you won't be needed until tomorrow." Often that "tomorrow" comes weeks or even months later. Many times it never arrives because of some change in plans. Certainly you are paid for waiting but your wish is to perform as well as earn money.

Even when you sit before the camera there is often a measure of discomfort. The make-up artist comes around dabs grease paint on your face and repeats this procedure many times during the "shooting." The producer complains about the way your gown fits, quarrels with the designer and accepts no comment from you. You are like one of the "props" or fixtures on the set. Just an essential to the filming with no voice. Yes, Hollywood has its ups and downs and you must be a part of both to be referred to later as a member of the colony.

Defender plant while writing her life story, so she promptly sat down at the keyboard and began to work. It's fun once you get the hang of it she observed. Miss Horne had no trouble getting "the hang" either, what with all the willing hands and "teachers" around. She's just as charming in the composing room as she is on the stage, too.

THE BIG LINOTYPE MACHINE with all the whirling belts and the moving gadgets fascinated Lena Horne when she toured the

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Lena Horne

CHARLIE BARNET and LENA HORNE

"MY STORY"

By LENA HORNE

(As told to Al Monroe)

Learn Lena Horne Dislikes Being Called 'Glamour Girl'

Chicago Ill. Defender

Sat. May 24, 47

(EDITOR'S NOTE: Last week Miss Horne discussed her experiences as a child, including her first appearance as an amateur actress. Now she takes Defender readers behind the scenes on her tours with Noble Sissle and Charley Barnett and into the theatre where she made her Broadway debut as a musical comedy actress in Lew Leslie's "Blackbirds" of 1939.)

Much to the surprise of myself and everyone else connected with the band, real responsibility for carrying a bill came my way shortly after I joined Sissle. We were enroute from Ohio when our leader was injured in an auto smashup just a few hours before we were to appear at the Graystone Ballroom in Detroit. Naturally the management wanted to cancel the date or cut our take with Sissle unable to appear in person. But Doug Henry, manager of the orchestra told the man I had lots of experience fronting bands and everything would be okay. Doug had said nothing to me about the arrangement. I knew nothing about leading a band.

Sat, May 24, 47

Struck By Well Known Lumps

Just before we took the stand Doug came to me and explained what he had done. Large lumps came into my throat but I consented to front the band. We had some fine musicians like Jack Carter, now a successful Harlem business man; Clarence Brereton, Eddie Cole, brother of King Cole; Sidney Bechet and many others, so all I had to do was front them. They did the rest. (Editor's note—When Miss Horne appeared on the stand lavishly gowned in a rose evening gown with matching roses in her long black hair the show was sold. The dancers crowded around the bandstand and refused to budge. She actually "broke up" the dance.)

Closing with Sissle, I married Louis Jones and settled to the duties of a housewife. However, Lew Leslie came along and offered me a job in his 1939 edition of Blackbirds. Mine was to be a starring role and the thought frightened me at first. However, through the urging of my friends I accepted. I must have done okay in the role or at least attracted attention, for to my surprise, Charley Barnet gave me the vocalist's chair in his orchestra shortly after the show closed. I remained with Barnet for five months.

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Goes To Cafe Society

Closing with Barnet, I entered Cafe Society in 1940. Barney Josephson hired me at the suggestion of John Hammond who was a close friend of Charley Barnet, and who had watched me work. Hammond is an ardent follower of swing and jazz and has done as much to help struggling youngsters as any person connected with the profession. He sold me to Cafe Society. I didn't have to make a single effort to land the job I wanted very badly. Such artists as Billie Holliday, Albert Ammons and Pete Johnson were playing the cafe and I wanted to work with them. I figured their association would continue the progress that had begun under the daily teachings of Sissle and Lew Leslie.

Movie Career Begins

My start in movies came, not with M-G-M, as so many think, but in one of the early Million Dollar Studio Flickers, "The Duke Is Tops." I was cast in the female lead opposite Ralph Cooper, in 1938, and received quite a kick out of the work and later at seeing myself in pictures.

While at Cafe Society, the Broadway Night Club, I received a wire from Metro-Goldwyn-Mayer informing me that I was wanted for a screen test. It was all like dreaming with your eyes wide open, and at first I even thought I was the victim of a practical joke. But it was real. So I called at the studio, took the screen test, and waited anxiously for the director's report.

Called 'Glamour Girl'

2.

specialized performers have entertained me.

Since every interview is filled with questions I shall, for ant note from my viewpoint hit my ears. Someone had the remainder of this story, make myself the interviewed. carelessly remarked, "I see we have a new glamour girl." n set questions as: What is your hobby? What do you That is something I have never liked to be called. I wanted best, movies or the stage? Do you drink or smoke? to invade Hollywood as an actress and not on the strings of t time do you retire? are the ones we artists have put artificial glamour. Occasionally now when presented at s most.

public gatherings I am so labeled and whenever it happens **Frankly I deem it a pleasure to answer many of the** I immediately flatten whatever allusion they may or may **stions in my own way. Like others I have been criti-** not have. In explaining, they say, "Well you are unique in **d frequently for passing up "openings" of new spots** the roles you play so far as Negroes are concerned" and add, **not choosing to frequent many of the places that** "and such roles usually case you as a glamorous person." **e been popularized by the appearance of those the**

Here is an impression I should like to correct now. I was **ss agents refer to as stars.**

signed for films to do what I know best, acting and singing I was t as a kid that to burn the candle at both ends and to perform in the manner I know best. I can no more d business; that no tune is more helpful to one than be expected to perform the fine roles acted by such artists yrics of "Home Sweet Home." I have found that one's as the late Marie Dressler, Hattie McDaniels, Helen Hayes, performance at work or play is turned in when the "Rochester" Anderson, and others than I can replace Johnny le is allowed to burn at one end, if at all. Then too I Weismuller in "Tarzan" thrillers. They are all a part of often heard it said that a "wet blanket" retards the Hollywood's vast variety program for the entertainment ess of any party. Since I value my health I try to take and education of the nation's movie fans. I adored Miss thing a little easy. McDaniel in "Gone With the Wind" and other pictures she has "stolen." I like her because she is great at doing what Hollywood selected her to do. I have tried to do the same thing. I only hope I have pleased my public as well as other

PRETTY PRESSMAN is what might be said of Miss Horne here as she pushes the button that starts the huge Chicago Defender press rolling with thousands of copies of her story to be sent to readers all over the world. Wouldn't you just love to be assistant to this "pressman?"

FIRST EVENING GOWN. Lena Horne's first evening gown was an exclusive design of white organdie with artificial roses fronting belt and tipped hat. The dress was made for her first acting role, a leading part in "Marriage vs. Contract," staged in Brooklyn when the MGM star was 14.

53a(1) 1947 Lena Horne

These Exclusive Pictures Show Lena Horne Glamorous Even As A Child

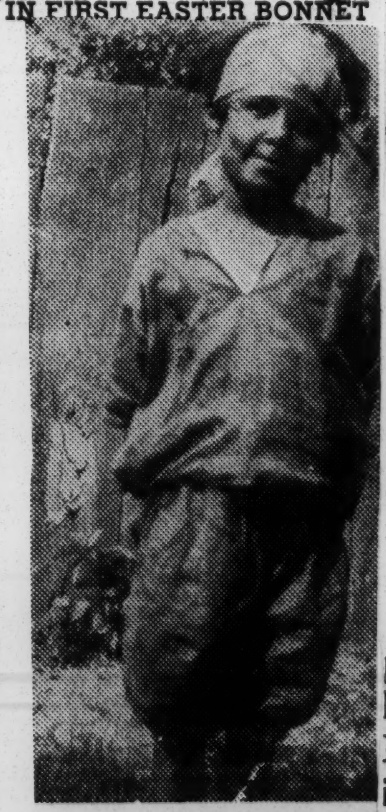
6 MONTHS OLD

5 YEARS OLD

IN FIRST EASTER BONNET

FIRST ACTING ROLE

14 MONTHS OLD



LENA THE TOM BOY

'TIS A MATTER of record that most Hollywood stars become glamorous after reaching the famed film colony but not so Lena Horne. These exclusive pictures of her early life show the MGM star had what Broadway and Hollywood choose to label "Something on the ball," even as a child. One of the photos shows her carrying a huge stage hat while appearing as an amateur in her first appearance before the public. Miss Horne, then a tap dancer, was four years old when she made her debut.

An Actress Mother Inspired My Stage Career, Says Lena Horne

Chicago, Ill; Defender
Sat. 5-17-47

By LENA HORNE
(As told to Al Monroe)

"The Jolson Story," "Life of George Gershwin" and other such films make the persons thus honored seem like — well, like next door neighbors, but finding myself faced with the task of writing my own story, causes me to wonder what these films would have been like had they too, been autobiographies.

In self-defense I hasten to inform you Chicago Defender readers, I was pressured into this, and if you've encountered the persistency of the press you know what I mean. Sat. 5-17-47

In accepting the challenge, the thought came that I would much rather attempt writing about the two women I idolize most, Mrs. Eleanor Roosevelt and Mme. Marv McLeod Bethune. Mrs. Roosevelt,

Lena Says She Was Frightened When Leading Band First Time

Chicago Defender
Chicago, Ill. Sat. 5-17-47

(Continued from Page 1)

I know only from two meetings. On each occasion I asked for and received her autograph. Once she asked for mine which was a thrill I shall long remember.

My Idol Since Childhood

Mrs. Bethune I have known since childhood. As personal friend to my late grandmother, Cora Calhoun Horne, she visited grandmother's home in Brooklyn, New York, quite frequently. She also visited Ft. Valley Normal School in Georgia, where my uncle, Frank Horne, was dean, and where I later attended grade school. She was my ideal then, and today I feel the same about her.

How well I remember her visit with me backstage at the Capitol Theatre on Broadway last season. She had been ill for some time but didn't seem to mind climbing the steps to my dressing room. When she departed she left her autograph and wished for my continued success. I have kept the little slip of paper and signature pinned to the wall of my dressing rooms ever since. This is not a superstition for I was born in Brooklyn where everybody believes in fairies. Speaking of Brooklyn, the old family home at 189 Chauncy street still stands as a symbol of the many things I cherished as a child. I remember how, unbeknowing to my parents, I cut my own hair, and the tanning I received for doing so. It was hideous barber work, but what I wanted. Later they had it "retrimmed" into a short bob more from necessity than by choice.

My First Formal Dress

I can also remember getting into my first formal dress

the huge old fashioned living room of this same house. The dress was not for a party but my first appearance in ting role. I was one of several youngsters cast in a al comedy titled, "Marriage VS. Contract," produced rs. Laura Jean Rollack for the benefit of the Lincoln ment House. I was a kid of 14 but once the "formal" draped around me I felt much older though I did not admit it in the presence of my elders.

Members of the cast were recruited from PS 35 which I ded after my earlier schooling in Ft. Valley.

ad returned to Brooklyn after the death of my grandr to be with my father, Teddy Horne, and under the

guardianship of a family friend, Laura Jean Rollack. Mrs. Rollack was much like my grandmother with her interests in civic and public welfare. This, I believe made me interested in people and probably influenced my liking for the stage.

Sat. 5-17-47

Every youngster experiences puppy love of course and I definitely was not an exception. I can remember attending a few parties but I remember most that my first heart throb was Kelsey Pharr, present member of the Delta Rhythm Boys.

That my career should take me to the stage might well have been anticipated because during my visits back stage at the old Lafayette Theatre when my mother, Ida, was a member of the Lafayette Players, I had "Leading Lady" dreams. During these visits, I met such celebrities as Andrew Bishop, Abbie Mitchell, Lawrence Criner, Evelyn Preer and Clarence Muse. Also, as a child of 4 I used to lean to tap dancing. By the time I was 12, I had enough of a routine to entertain the family guest, and mother encouraged it.

My First Professional Date

While I was residing in Pittsburgh in 1937, my first real chance at singing came, under the watchful and friendly eye of Charlotte Catlitt, for whom I have a good deal of respect as an artist and pianist. She said I had great possibilities though a bit sophisticated for stage work.

This belief seemed to follow me through the early days of my career. I remember that under the direction of Laurance Schwab, I appeared in "Dance With Your God." Agents and others observed my performance with the comment, "Too sophisticated for a colored girl." However, they failed to discourage me and soon afterwards I appeared in "Serina Blendish."

By this time I had reached 16 and by simple arithmetic I was able to make the chorus at the Old Cotton Club, which demanded its girls be 18. Here I joined Wini Johnson, Edna Mae Holly (now Mrs. Sugar Ray Robinson) and others to form what Broadway critics chose to label the "beauty chorus." I stayed through two shows, being assigned to sort of double role in the last one since I was able to carry a tune.

During my stay at the club, Noble Sissle called and offered me a job as vocalist with his orchestra. I was overjoyed at this, my first big chance to step out on my own.

***NEXT WEEK** Miss Horne tells of her exciting experiences with the bands of Noble Sissle and Charley Barnett.*

FIRST UMBRELLA

LENA'S FIRST FUR COAT

THERE IS CONSIDERABLE interest in Lena Horne's many firsts including her first pose as a glamour girl. Here she is shown with her first umbrella; in her first fur coat and her first glamour pose snapped by her father at 145th st. and Lenox ave., in New York City. In the center Miss Horne (2) is waiting her turn to appear in her first acting role in Brooklyn's Settlement House. Her grandmother, Cora Calhoun Horne (1), is one of the spectators. The players are students of PS 35 which Miss Horne attended.

FIRST GLAMOUR POSE

53a(1) 1947

Lena Horne

Brooklyn Welcomes Lena Horne Home

Daily Worker - New York
Fri. 8-22-47

Part of the crowd cheering actress Lena Horne yesterday when she was welcomed back home to Brooklyn, her birthplace. —Daily Worker Photo by Peter

By Louise Mitchell

The warmth and humanity that is Brooklyn was extended yesterday to actress Lena Horne, for her contribution to the screen and amity between races. The local girl, born at 189 Chauncey St., in the Bedford-Stuyvesant area, was cheered and paraded through the streets of the borough which celebrated Lena Horne Homecoming Day.

Brooklyn, the county with the first Communist Councilman and Negro ball player in the major leagues, in honoring Miss Horne did itself proud. Fri 8-22-47

The ceremonies began at Borough Hall with representatives of the borough government, Republican, Democratic and American Labor Parties singing the praises of the beautiful actress who has refused to appear in any Hollywood film unless the Negro people are accorded their full dignity. Fri 8-22-47

Borough President John Cashmore designated yesterday "Lena Horne Homecoming Day" because the actress is back in New York after several years' stay on the West Coast.

Dressed elegantly but simply in a blue and yellow costume, the actress beamed to the huge throng as she talked from the steps of Borough Hall. Miss Horne said the tribute was "the most overwhelming thing that ever happened to me."

"I am a Brooklyn girl," said the actress. "To me it is particularly personal and deep. I spent many happy years here. Brooklyn welcomes many races, nationalities and creeds. It has practiced to a greater extent than other cities the brotherhood of man. This honor and the wonderful warmth and humanity that is the borough of Brooklyn. I will try carry with me in everything I do." Fri. 8-22-47

Later at Fulton Park, Miss Horne said she felt honored but humble.

"I hope that the cooperation that exists today will exist every day and not just on special days."

Speakers at the Borough Hall ceremony also pointed out that the borough was united in its feeling for one of its finest daughters.

Speakers included Maude B. Richardson, Lester Zirin, Bill Robinson, Ben Resnick, Clarence Wilson, Miles McDonald, John Lynch and others.

Lena's 'In-Person' on Percentage Basis

Afro-American
Baltimore, Md.

NEW YORK — Lena Horne, MGM singing star, now at the Chez Paris in Chicago, will make an "in person" appearance at the Capitol Theatre here soon under a percentage agreement, heretofore only given white stars. Lena, it is reported, will make no more personal appearance on a straight salary basis.

Lena Horne

MGM Tells Lena to Cut Nitery Work

Baltimore, Md.
Afro-American

NEW YORK — Lena Horne, MGM's singing star, has turned down a $7,500 weekly bid to play the Latin Quarter nightery here because the studio had asked her to lay off night club engagements.

The Music Corporation of America, which has been booking Miss Horne, also revealed that offers from other New York cafes including the Copacabana, had been refused because of Metro's request. Sat. 3-8-47

Lena Horne To Sing For George VI

Courier, Pittsburgh
Sat. 11-15-47

HOLLYWOOD — Lena Horne and her troupe will give a command performance during their stay in England before their majesties King George VI and Queen Elizabeth, it was reported Sunday night by Louella Parsons on her coast-to-coast radio broadcast. Sat.

Miss Parsons stated that although Miss Horne's pictures were banned by Binford she was still good enough to appear before the British monarchs.

Lena Horne Sails for Europe

Afro-American
Baltimore, Md.

Change of Tempo Needed, Star Says

Sat. 11-1-47

NEW YORK — (ANP) — Movie star Lena Horne sailed for London last week on her first European trip. "I need a change from the furious tempo that has characterized my life in recent months," Miss Horne said. "I need the kind of relaxation that you can't get in a dressing room or at 4:30 a.m. when I get home from work. I think I need a change of scenery and atmosphere," she pointed out.

To Play London, Paris

Miss Horne's first London engagement will be the famous Casino Theatre. Afterward, she is scheduled to play the Elysees Club in Paris.

"I have been told that there is a general absence of racial prejudice and that jim crow is just about unknown," she remarked on the eve of her departure.

"That'll be a welcome change after some particularly unpleasant recent contacts with Old Man Jim Crow here," the comely singer stated. Sat. 11-1-47

WELCOME HOME: Daily Worker N.Y.

Lena Horne descends the steps of Borough Hall in Brooklyn after ceremonies attending "Lena Horne Homecoming Day." Spokesmen for the Democratic, Republican and American Labor Parties praised the contribution Miss Horne has made to the screen and the fellowship of peoples. Seen at extreme right are Abraham Weisberg and Lester Zirin of the Kings American Labor Party. At left is John Lynch, Commissioner of Borough Works.

Fri. 8-22-47

Lena Horne Opens At Copacabana

The Black Dispatch Oklahoma City, Okla.

NEW YORK. — (ANP) — Lena Horne, the sultry-voiced singer from Brooklyn who has become one of Hollywood's biggest stars, debuted at Monte Proser's Caopacabana Night club. Sat 8-16-47

The gorgeous and talented Lena is today one of the biggest box-office draws in the nation. Starting as a band singer with Charlie Barnet's orchestra a few years ago, Lena rocketed into the top brackets of show business almost over night when she left New York to try for a Hollywood break. Singing for the first time without a microphone at Hollywood's Little Troc cafe, she had the movie people standing in line to hear her, and was soon snapped up by MGM's Louis B. Mayer.

With her dazzling smile, expressive brown eyes and graceful figure, Lena is probably the most beautiful performer appearing in night clubs today. Her torchy song stylings presented in her own inimitable and exciting fashion have established Lena as a night club artist without peer.

Sat 8-16-47

Appearing with Lena Horne in Proser's exciting new revue staged by Doug Coudy, are: the colorful dance team of Copsy and Ayres; luscious songstress Betty George, Terry Allen, handsome baritone; Nancy Durso and his orchestra-ballerina; Freddie Alvares and his samba band; Michael Durso and his orchestra who provide the musical background for the show as well as playing for dancing afterwards; and of course, as ever, the usual bevy of gorgeous Copa girls.

Show tunes by Bob Hilliard and Sammy Mysel with additional hits from the picture, "Copacabana."

Lena Gets New Pianist-Arranger

Baltimore, Md. Afro-American

NEW YORK. (ANP) — Luther Henderson Jr., ex-seaman and graduate of Juilliard School of Music, was named this week as musical director of Lena Horne's rhythm section in complete charge of the music phase of her programs on tour. Sat. 10-4-47

He was formerly on the radio staff at the Great Lakes Naval Station and the U.S. Naval School at Washington. He served 19 months in the Navy. Afro-American

Henderson was formerly pianist with the Leonard Ware Trio, and says he has arranged for Count Basie, Thelma Carpenter, Katherine Dunham, Earl Hines, Mercer Ellington, and wrote some of the orchestration for Duke's "Beggar's Holiday." He also wrote "A Slip of the Lie Will Sink a Ship," which was featured by Duke's orchestra.

The young musician said he would fly to Paris to scout for drummer and bass player to j the aggregation for an exter European tour.

Lena Horne Tells How Paul Robeson Changed Her Life

Daily Worker

Chicago: "The first half of my life I hated my own people because I saw them getting pushed around and taking it! And I hated whites for doing the pushing!

"But one night Paul Robeson came into Cafe Society where I was singing and that night changed my whole life." 10-7-47

So says Lena Horne in a November Ebony photo-profile which casts aside the lavish tinsel and brilliant glitter of screen and cafe society to show America's most popular Negro entertainer for the eloquent orator and hard fighting crusader she really is. Tues.

"She's fighting for a better world," Ebony says, "where her daughter Gail will never be called 'N——r' and where all races can live in dignity." Daily Worker

"Paul Robeson knew how mixed up I was," Lena who admits that she was a violent anti-white Negro says, "and he took the trouble to talk to me a lot.

"I got some idea of the greatness of our people and why we have to fight for the things we deserve."

Fighting ever since, Lena gives of her time, energy, talent, and money at benefits, mass meetings or private parties to strike out against race hate, housing ills, and witch-hunts.

"I learned from Paul Robeson why Negroes were being pushed around and how big a people we Negroes can be if we learn how to see things clearly and fight."

53a(1) 1947

Calvin Jackson

Jackson Quits MGM Lot After Row Over Credits

Chicago Defender

Chicago, Illinois

By RENA AYN MARLOWE

HOLLYWOOD —(ANP)— After three and a half years of composing and arranging musical compositions for motion pictures on Metro-Goldwyn-Mayers' lot, Calvin Jackson, assistant musical director of George Stoll, resigned from his post to venture out on his own. He was the first Negro to ever hold such an important position in a Hollywood studio.

Come November, the 28-year-old genius of music interpretations would have celebrated his fourth year affiliated with one of the largest film studios in the cinema industry.

According to Jackson, the proper screen credit was never given to him in spite of the tremendous job he was accomplishing. He has written 11 orchestral compositions for pictures, including "Anchors Away," "No Leave No Love," "Thrill of Romance," "This For Keeps," which has not been released; "Holiday in Mexico," "Meet Me In St. Louis" and "Your Highness and The Bellboy," but was given screen credit for only four. Sat-8-16-47

Born May 26, 1919, in Philadelphia, Calvin showed interest in the piano at the age of three. The year of 1937 found him matriculating at Juilliard School of Music until 1941. During those years he also studied at the University of New York, majoring in music. While Mr. Jackson was in college he was arranging for top-notch orchestra leaders such as Benny Carter, the late Jimmy Lunceford, Coleman Hawkins, Teddy Wilson, Al and Lee Resier piano team and orchestra, and Andre Kostelanetz.

He can take a simple tune like "Happy Birthday" and create a complete piano solo for a symphony in a few minutes. By all associates Calvin is liked for his thoughtfulness of others and his calmness of demeanor. People of large numbers always say he is the same at all times, and is unlike many who have reached the top and have snubbed their old acquaintances.

In 1942 he formed a piano team with Margaret Bond which was known as "Bond and Jackson" and they toured the country. After playing together for several months they split up and Jackson joined Harry James' outfit as arranger from March to November of 1943 Sat. 8-16-47

At one time he accompanied the famous team of Paul Draper, dancer, and Larry Addler, harmonica wizard.

Hall Johnson Gets Plaque

Chicago, Ill.

Defender - Sat. 6-7-47

NEW YORK — Negro Actors' Guild presented Hall Johnson with a plaque reading, "Tribute to Hall Johnson for his cultural contributions as author, composer, musician, choir director, participant in motion pictures, theatre and radio, inimitable arrangements of the spirituals and for his inspiration to other writers and musicians. We bow in reverence for all of this achievement and express our loving appreciation for his constant cooperation with our work" at its monthly executive board meeting June 4. Sat. 6-7-47

Presentation was made by executive secretary Abbie Mitchell with suitable tribute read by historian, John Brown. Aside from Mr. Johnson's contribution to American culture he has whenever possible extended his services in behalf of the Guild.

STAGE DRAW — Hattie McDaniel, one-time Academy Award winner and popular character film actress, opened at the Million Dollar Theatre with Erskine Hawkins Orchestra last week in Los Angeles. She sings and dances and does an impression of Sophie Tucker which lays 'em in the aisles. 1-27-47

Hattie McDaniel Lands Big Role In Film, "Mickey"

By LAWRENCE F. LAMAR

HOLLYWOOD, (NPB) — Hattie McDaniel, the lovable and capable Sepia screen character actress has landed a screen role which it has been predicted will eclipse the Academy Awards "Oscar' winning role she portrayed in the screen success "Gone With The Wind."

Eagle-lion studio announced Miss McDaniel will have a highly emotional and sympathetic role as housekeeper to a widowed doctor and his teen aged daughter in a forthcoming production entitled "Mickey."

This Is HOLLYWOOD

BY MILDRED H. JOVIEN

HOLLYWOOD--HATTIE MCDANIEL, "BEULAH" IN THE KHJ-DON LEE SERIES OF THAT NAME WOM A GOLD MEDAL IN A TALENT CONTEST WHEN SHE WAS L5. THAT WAS THE BEGINNING--AND SHE HAS BEEN GATHERING PLAUDITS EVER SINCE FOR HER WORK ON THE STATE, RADIO AND SCREEN.

SINCE MAKING HER FILM DEBUT IN 1931 SHE HAS BEEN KEPT SO BUSY BEFORE THE CAMERAS THAT HER CURRENT ASSIGNMENT IN EAGLE-LION'S "MICKEY" MARKS HER 275TH PHOTO-PLAY, AND HER 83RD ROLE AS A MAID.

THE BELOVED TROUPER BECAME THE FIRST OF HER RACE TO WIN AN ACADEMY AWARD, PRESENTED HER FOR HER SUPPORTING PERFORMANCE AS THE SOUTHERN MAMMY IN "GONE WITH THE WIND."

MISS MCDANIEL WAS BORN IN WICHITA, KANS., ON JUNE LO, AND WHEN STILL A CHILD MOVED TO DENVER WHERE SHE ATTENDED ELEMENTARY AND HIGH SCHOOL.

HER FIRST STAT SUCCESS WAS IN A ROAD SHOW ON PAN AGES CIRCUIT IN 1924. FIRST SCREEN ASSIGNMENT WAS IN "SHOWBOAT" OPPOSITE PAUL ROBESON. MISS DANIEL'S BEST SCREEN PERFORMANCE WAS IN "GONE WITH THE WIND."

Hattie McDaniel Was Often Down but Never Took Count

HOLLYWOOD (ANP) — Hattie McDaniel, "Beulah" in the KHJ-Don Lee series of that name, won a gold medal in a talent contest when she was 15. That was the beginning — and she has been gathering plaudits ever since for her work on the stage, radio and screen.

Since making her film debut in 1931 she has appeared in 275 photoplays, and her 83rd role as a maid. She won an Academy Award for her supporting performance in "Gone With the Wind."

Miss McDaniel was born in Wichita, Kan., and when still a child moved to Denver, where she attended elementary and high school.

The medal she won at 15 was bestowed by the Woman's Christian Temperance Union for her eloquent recital of "Convict Joe." Two years later she was singing on a radio program with George Morrison's orchestra.

She launched her stage career by appearing in road shows, and in 1924 hit the Pantages Circuit as headliner vocalist. Some of her road show stints weren't exactly financial bonanzas, and often she found herself without funds. Undaunted, she would get a job as a cook or maid until things looked brighter.

Once when her company was stranded in Milwaukee, she went to work as lady's maid at Sam Pick's suburban inn. One night the manager asked the help to entertain some late guests. Miss McDaniel sang "St. Louis Blues." Sam hired her to do it regularly, and for three years she headlined and produced her own shows at the entertainment spot.

53a (1) 1947

Mantan Moreland

Mantan Moreland Heads for H'wood

Pittsburgh Courier
Pittsburgh, Pa. Sat. Aug 23-47

NEW YORK—Mantan Moreland, the funny man with the rolling eyes and the very funny laugh, deserted these parts Friday en route to Hollywood with a nice fat Monogram flicker contract tucked away in his pocket. A Hollywoodite by choice and a screen star by virture of his work in several Charlie Chan pictures, Mantan really considers the current trip a return home. Sat. 8-23-47

His first trip westward since coming here for a run at the Zanzibar and other personal appearance shots, two seasons ago, Mantan has had ample time to play most of the important stops along marquee lane in this sector.

Coming here with the late Ben Carter as his laugh getting sidekick, the "laugh" will return with Heywood Jones, former dancer replacing the bushy haired Carter. Jones is expected to take the role in the new Monogram Chan series which Carter made famous before his death. Of course, as usual Mantan will emote as "Birmingham," a character which has grown in importance with that of "Charlie Chan."

NEW PARTNER

The new lead in the Monogram series will be enacted by Roland Winters who becomes the third actor to bring the famous Chinese sleuth to life on the silver screen. He replaces the late Sidney Toler with whom Moreland was first co-starred. Shooting on the new series is expected to get under way late this month in Hollywood

53a(1) 1947

Ethel Waters

Andy Advises One and All To Lay Off Ethel Waters; She's Still It

The Call Kansas City, Mo.
Fri. 7-11-47

By ALBERT ANDERSON

NEW YORK.— (ANP) — "Ethel Waters, who was really great in years gone by, has lost much of her warmth," says George Frazier, writing in the July edition of "Holiday" magazine.

Mr. Frazier did not single out Miss Waters to crush. He was writing about singers in general and mentioning a few of the top singers.

Perhaps Mr. Frazier doesn't realize that Miss Waters has been singing for lo these many years. Others may come and others may go, but Miss Waters has been like the brook, from the old days when those ads showing Ethel with a big wide hat and a broad ribbon tied under her chin demanded "Sing 'Em Ethel!"

In those days, there were no microphones and many of the top paid female chanteuses of today whose feeble pipes are aided and abetted by the mike couldn't work up a spot in the chorus when Ethel and other gals were singing in them thar days.

No white singing star has to do seven shows a day, but if Ethel even now, or any other colored star for that matter, is booked into Harlem's Apollo, which frantically calls itself America's leading Negro theater, that's what she or he has to do on a Sunday or a holiday—or so say some who have refused to go there for the peanuts they pay. This isn't going to set so well with some of our folks, but Johnny Hudgins won't take the salary offered him to do that many shows. And if he has to do them, the others have to do them as well.

When there were the Alhambra, Lincoln and Lafayette, before the days of theatrical monopoly in Harlem, an actor could get a break. Fri. 7-11-47

But back to the old singers, etc., that Mr. Frazier was lauding. He had heard of Ruth Etting—who came out of retirement recently to take a $3,500 per week engagement at a local night club. Ruth won fame singing "Shine On, Harvest Moon," a song Jack Norworth wrote for a gal who could really sing, Nora Bayes. Today there are only some few records that Nora made—and in those days, record making hadn't reached the stage it has today. Ruth couldn't touch Nora, although Ruth was a pretty fair singer when she was hitting the top spots in vaudeville and radio.

And another gal who had some excellent pipes was Izzy Ringgold —whom oldtimers remember as being around the Harlem sector about 20 years ago. Well, during the war, Izzy was singing at Gamby's in her native Baltimore—happy and still bowling 'em over. She didn't need any microphone to make herself heard.

There were few male singers in those days, just as there are few male singers today. What the public is getting and swooning over can't be classed with the voices like George Dewey Washington when he first hit Harlem as a member of Lew Leslie's Blackbirds. Fri. 7-11-47

Mr. Frazier can have his records to listen to, but he'll have to lay off Ethel

Ethel Waters Guests On Radio To Prove She's Still Amona The Best

Chicago Defender
Chicago, Ill.
Sat. 7-5-47

By ALBERT ANDERSON

NEW YORK— (ANP) — "Ethel Waters, who was really great in years gone by, has lost much of her warmth," says George Frazier, writing in the July edition of "Holiday" magazine.

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Mr. Frazier can have his records to listen to, but he'll have to lay off Ethel. She sang on a radio program the other night and her "Stormy Weather" was as much a classic then as it was when she was singing it, how many years ago?

Critic Finds Ethel Waters' Style A 'Natural' Employed By Many Stars

Chicago Defender Chicago, Illinois
Sat. 6-14-47

By HILDA SEE

"Let us cast our good deeds upon the waters in order that the waves may wash them into the waiting arms of others after we're gone." No truer picture can be painted of Ethel Waters, for years the greatest of all vocalists who is nearing the end of her marvelous career.

Just the other night I listened to an Ethel Waters recording of "Sweet Georgia Brown"; the next night I heard Thelma Carpenter followed by Savannah Churchill. Only one was the voice of Miss Waters but all three recordings carried her style, rhythm and individuality. There has been but one Ethel Waters; there may never be another unless some of the future artists grasp the opportunity to carry on with her matchless style.

There was little surprise in finding Thelma Carpenter singing almost exactly as Ethel Waters had entertained thousands so many times. For didn't the little Brooklyn thrush and former star of Eddie Cantor's show tell us at a recent conference that Ethel, whom she elects to call "Mom," had done much toward molding her career.

"You know," Miss Carpenter said, "Mom" has often checked my singing to suggest 'Do it this way' and the performance showed a vast improvement even to me."

Ethel Waters is still a reigning star in her own right. She is well fixed financially and naturally accepts only those engagements she wishes to play. She maintains three large apartment buildings in Harlem, one of which she calls "home." Home because she maintains a luxurious apartment in the building. Rent from the building make her independent for life but there is also the royalties from her numerous recordings.

Miss Waters also does an occasional stage stint. She has done little in pictures because she does not care for the typed roles offered most of the Negro players, stars and otherwise. "I'd rather stay home and look after little Ethel than accepts some of the parts offered me," she told reporters recently. That is why you'll find the nation's number one artist resting in her Harlem apartment instead of beating the boards of Hollywood.

Miss Waters is likewise one of the country's most versatile artists as often been proven. Her performance as "Hagar" in "Mamba's Daughters," a Broadway stage play was little short of sensational. And the nation knows she was tops as the star of stage and screen and others learned that Carnegie Hall lingtons, Basies, Hamptons and presented a new field. And her success has not been limited to all-Negro shows. In "As Thousands Cheer," "Home Abroad" and other productions Ethel Waters stood out as a jewel. These are but a few reasons we praise instead of attacking those artist who appear to be cashing in on a popular numbers. She was taking style we've always known to be popular music and blues to the gay white way long before the El-

As a matter of record it will be recalled that Miss Waters made her debut on Broadway in legit acting roles in "Miss Calico," and other plays of the earlier days. She had turned to this field after a conquest in the concert singing field featuring blues and long to Ethel Waters exclusively.

The Wisdom Of Ethel Waters

Informer

When Ethel Waters was guest columnist a little while ago for the theatrical editor of The Informer Chain, she wrote some items of wisdom which deserve further mention for emphasis. She made a distinction between her role as a singer and her role as an actress, saying "I have never considered myself a singer, but an actress." With this as a background, she made a good point about people undertaking or being cast in roles for stage and screen for which they are not fitted. "It would never do" she said, "for Hattie McDaniel to play the role of a princess or of a woman of executive ability, because such a role does not fit her type." This is a gem of wisdom which so many of us are constantly ignoring, by attempting to affect talents and attributes which God never gave to us, and by attempting roles which do not fit our types.

Houston, Texas Sat. 12-27-47

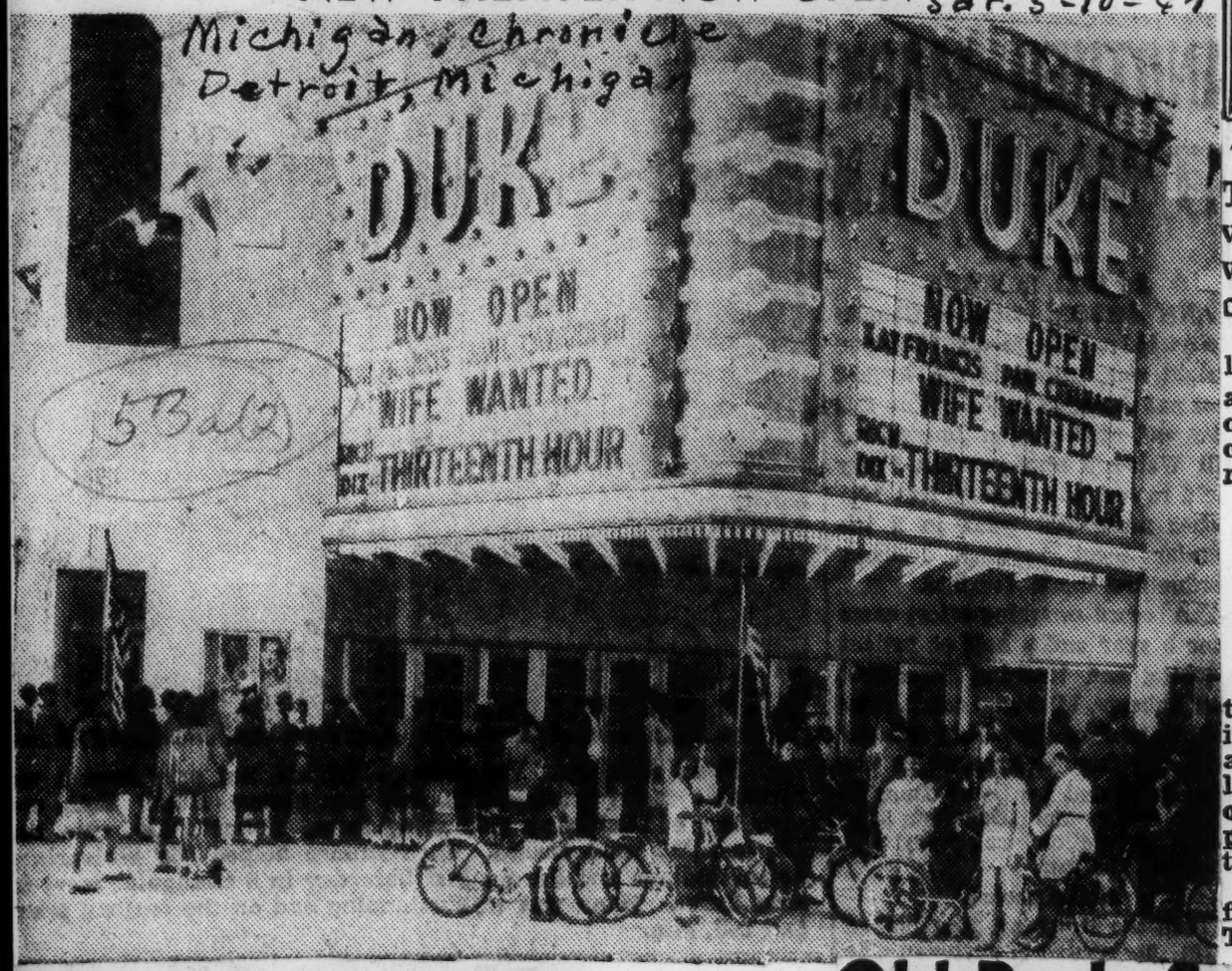
Miss Waters also answered a question about "the press." She expressed her view in four simple words: "They should be exterminated." But the real point which she made about this in relation to her own profession was this: "I think that artists should stick to their profession. They are artists, not politicians." No doubt she had in mind such people as Paul Robeson, whose forays into the field of politics and ideology have helped neither Robeson's position as an artist nor the advancement of a solution of our problems as Negroes. No matter what his political views may be, he could have helped the cause of his race and his own position in his chosen profession by sticking to the task of being a great artist.

Commenting upon the instance not so long ago when Louis Jordan's dance in New Orleans was broken up by the throwing of pop bottles and the injury of a dozen people, Miss Waters said that if such scenes should be shot by Hollywood cameramen for the screen, the NAACP would have a picket line at every theatre in the country that would show such a film." She was not attempting to condone such a picture, but was cautioning us against giving our enemies this kind of "concrete material through our own misconduct and outrageous behavior." After her thirty years on the stage, the above are some interesting items from the wisdom of Ethel Waters.

NEW THEATER NOW OPEN

Sat. 5-10-47

Michigan Chronicle
Detroit, Michigan



53a(2)

Duke Theatre, named after Duke Ellington, the band leader, accommodates hundreds of residents in the Oakdale housing project and of the Eight Mile Road area. Chester Owen of 259 Erskine is manager of the theatre which will seat 1,500 persons.

DUKE THEATER TO HIGHLIGHT OAKDALE AREA

Michigan Chronicle
Detroit, Michigan

Sat. 5-10-47

With the erection of the modernistic Duke theatre, movie-going residents of the Oakdale housing project and the Eight Mile-Wyoming area will have witnessed a progressive addition to a fast-growing community.

At an estimated cost of $300,000, the newly-built theatre molds the dream of the entertainment-hungry area into a reality of brick, stone and marble.

Named as a tribute to Duke Ellington, the famed concert artist and arranger, the theatre will be managed and staffed by all Negro personnel.

Appointed by the Wisper and Wetsman office, Chester Owen of 259 Erskine, will manage the motion picture theatre, and will head the handpicked staff.

Aware of the great responsibility imposed upon him, Owens, a pioneer in Negro theatre management, said he welcomed the opportunity.

A gala opening has been planned to take place within the next two weeks and arrangements have been made to bring residents of the area first-class entertainment.

Air-conditioned and fireproof, the Duke theater will accommodate 1500 persons. Both the men's lounge and women's powder room are constructed in tile finish, and decorated with indirect lighting.

Charles N. Agree, architect, and his staff collaborated with the Wisper and Wetsman offices to create the fashionable house for the enjoyment of the community.

Encores and Echoes

By E. B. REA

Afro-American Baltimore, Md.

The fact that the Republic, a member of the District Theatres' chain in Washington, D.C., ran Sam Goldwyn's film "The Best Years of Our Lives" for three weeks is not news from the average theatre-goer's point of view. Sat. 5-3-47.

But it is news. It not only established a first-run record in theaters catering exclusively to colored patronage, but proved that one audience has the same first-run taste as any other audience.

From this corner, it seems that Washington's theater-goers gave the studio something to think about in showing their likes for top productions like the Academy Award winner, "The Best Years of Our Lives."

Of course, the studios are not to blame for local theaters (catering to colored only), showing third- and fourth-run pictures. It's of little concern to these theaters, other than to show the cheapest pictures because of their fat returns through the box office.

Producers would like to show first-run pictures in every house. They get a percentage as well as guarantee on top pictures. On the inferior, they get a flat rental.

Operators of colored motion picture houses, in most instances, pass up a picture with a guarantee of, say $1500, plus a percentage of the receipts over that, but cram in any picture that they can rent for $10 or $15 for a couple of days or a week, since, after clearing the rental fee, all other money is clear profit.

There would be better pictures and better picture houses if patrons were as interested in them as the studio is in getting first-run audiences rather than being satisfied with what penny-pitching theater owners thrust down their throats. Sat. 5-3-47

Old Beale Street Gets Big Time Stage Fare As W. C. Handy Theatre Is Opened

Chicago Defender Chicago, Ill.

MEMPHIS — This famous birthplace of the blues and many of the nation's leading entertainers becomes a major stop on the big-time vaudeville circuit this week when the W. C. Handy Theatre opens with an all-star bill, Sunday. In accordance with their announced plan of featuring "name" attractions at the new vaudeville house, Manager Robert Henry will have growl trumpeter Cootie Williams, Esquire magazine's All-American Award winner, and his band as the initial headliners. 5-10-47

Owner Chalmers Cullen has long been planning on bringing top-flight vaudeville to Memphis, but delayed the inauguration of the policy until he had lined up sufficient attractions to assure a long run of first-line entertainment.

Three of New York's favorite variety acts are on the supporting bill. They include the Four Congaroos, Mantan Mooreland, famous Hollywood comedian, and the exhilarating young dance team of Miller and Boogee.

Cootie Williams was selected from a number of leading bands as the opening attraction because, aside from his musical stature, after leaving his native Mobile he first attracted attention right here

Chicago, Ill. Defender Sat. 11-29-47 53a(3)

LIONEL HAMPTON (third from left), "king of the drums and vibraharp, and Major Euclid Louis Taylor (extreme left), Chicago attorney and Hampton's personal counsel, with "jazz greats" in Hollywood who appeared in motion picture, "A Song Is Born." Left to right: Atty. Taylor, Danny Kaye, Hampton, Tommy Dorsey, Louis Armstrong, Charlie Barnet and Benny Goodman.

No Burlesque Is Filmed Into "Song Is Born"

Pittsburgh Courier 53a(3) Norfolk Va Sat. 11-29-47

LOS ANGELES, Calif.—Bandleaders Lionel Hampton and Louis (Satchmo) Armstrong, who play featured roles in the Samuel Goldwyn production "A Song Is Born," are pictured in the film as top-flight musicians instead of being relegated to second-rate or "stereotype" roles. Charlie Barnett, Tommy Dorsey, Benny Goodman, and Comedian Danny Kaye, both Armstrong and Hampton are given full opportunity to show their prowess as first rate musicians and no "burlesque" scenes are filmed in the picture.

Hampton, who has long been a crusader for better roles for Negroes in the movies and in the overall sphere of the theatrical world has headed toward the East Coast for the first time in five months after completing his commitments in the film capital and playing popular demand appearances at Culver City's Meadowbrook.

ARMSTRONG'S NEW GROUP Sat. 11-29-47

Armstrong is currently making and breaking new attendance records with his new jazz group featuring the "Trumpet King" himself and Jack Teagarden, the famed white trombone artist.

Hampton's records, whose latest Decca releases include, "Hamp's Got a Duke" and "Gone Again" are consistently asked-for juke box favorites throughout the nation. Reports from overseas indicate that the "Rebop King" who is doing a "Bebop" album, is all the rage. His original composition "Flying Home" now one of the immortals, is the pacemaker of all jazz enthusiasts.

Jack Kapp, is quoted as saying recently:

"During my recent visit to England I was amazed to hear children in the streets of Manchester saying "Hey Ba Ba Rebop." "Hey Ba Ba Rebop" and the "Pencil Broke and That's All She Wrote" were top platters for 1946.

Atlanta Daily Tho

NEW FILM HEAVY WITH GLAMOR—Despite the large order of Sepia pretties, Lionel Hampton and Louis Armstrong, dominate the above group picture. Hamp and Louis, or better "Pops," head the all-star Sepia band appearing in scenes of the cufrent Samuel Goldwyn studio film production, "A Song Is Born". The scene above was made on the film studio stage where the girls were working in scenes of "A Song Is Born". Left to right, the girls are: Doris Akes Pitts, Mildred Boyd, Vivian Dandridge, May Johnson, Armstrong, Juanita Moore, Louise Franklyn, Lena Torrance and Jo Ann Hodge. "A Song Is Born", stars Danny Kaye and Virginia Mayo. Howard Hawks directs the picture which includees bandleaders Benny Goodman, Tommy Dorsey Charlie Barnet, Benny Carter, Barney Bigard, Phil Moore and Zutty Singleton. Hampton is seated a the piano.

Lynched by the Ku Klux Klan. A scene from Griffith's 1915 anti-Negro, anti-American film "Birth of A Nation." This dangerous film is on the loose again in the South.

'Birth of a Nation' Revived in South

Daily Worker, New York, N.Y.
Thurs 8-14-47

By David Platt

The Birth Of A Nation, the most dangerous movie in our history, is on the loose again.

This vicious anti-Negro, anti-American film that caused numerous race riots and lynchings during the past three decades (it was made in 1915) is now circulating throughout the South and doing tremendous damage to Negro and white relations.

Last week it played an engagement in New Orleans, La., according to Irving Goff, who writes:

"The management spent an unprecedented $5,000 on publicity prior to its showing, plastering the entire town with loud posters and large ads in the local press that screamed: 'Come to see the rape of the southern homes, the picturesque old South, the lynching parties, the birth of the Ku Klux Klan.'"

He adds: "Free passes were issued liberally to assure large crowds. Apparently somebody is interested in guaranteeing that this anti-Negro, anti-Catholic, anti-American film gets a large audience."

Wark Griffith, son of "Roaring" Jake Griffith, a Confederate colonel who commanded the first Kentucky cavalry during the Civil War. "Roaring" Jake's son had a burning desire to tell his father's side of the story. Young Griffith found a suitable subject in the Rev. Thomas Dixon's obscene book **The Clansman.** Dixon was the "Father Coughlin" of his time and his book—the outpouring of a stunted mind. Like Griffith, he hated the Negro and once cooly remarked that the sole purpose of the book and film was "to create a feeling of abhorrence in white people against colored men." Dixon wanted to deport all Negroes to Africa and seriously hoped to achieve this with **The Birth of a Nation.** Griffith had no trouble in getting together with this profound thinker. Together they went out and rounded up every "criminal type" they could find and hired them to play Negroes and Yankees.

FILM REVIVAL PICKETED

New York Times, N.Y.

'Birth of a Nation' Is Assailed as Teaching Race Hatred

Twenty-five pickets from the National Association for the Advancement of Colored People paced yesterday in front of the Republic Theatre on Broadway between Fifty-first and Fifty-second Streets, where a revival of D. W. Griffith's film "The Birth of A Nation" is showing. In charge of the pickets were Walter C. White, executive secretary, and Gloster Current, director of branches of the association. 10-13-47

They said the line would be maintained until the end of the last showing every day until the film is withdrawn.

The pickets carried signs reading: "'Birth of A Nation' preaches race hatred," "This film insults Negro Americans," and "'Birth of A Nation' revives the Ku Klux Klan." They also chanted as they marched: "Please pass this picture by. It brings race hatred to New York City and we don't want it here."

V—A STATESMAN THINKS—V

Erie Dispatch, Erie, Pa.

"Beyond the primary theme of glorifying the Klan, the main danger of 'The Birth of a Nation' is subtle and insidious. There exists a definite chance that many filmgoers will interpret the Griffith classic as a documentary portrayal of the goings-on in South Carolina during the post-bellum period. The technical drawbacks of the projection, the unspeeded jerkiness, the flickering shadows, the authentic impact of the sets and costumes, all tend to heighten the impression that this is an actual on-the-spot recording of events, rather than a production conceived and executed in Hollywood. As seen through a 1947 focus, the picture emerges as a gratuitous insult to the Negro race . . . I looked around me at the Republic as the picture progressed. Far from being indignant at such a witless caricature, the audience sat absorbed in each preposterous scene. And let me pay a personal tribute to the way in which the film willy-nilly manipulates your emotions. While the Klan was gathering to avenge a girl who had chosen death instead of dishonor, I found myself sharing their mood and hoping they would make the dastard pay for his ruthlessness—even by lynching . . . Thus does an inspired bit of celluloid subtly whet the emotions. For in a definite analysis, 'The Birth of a Nation' is everything it has been called—a masterpiece, a classic, a milestone. Despite a huge content of hoke and corn, the picture reaches moments of roaring excitement . . . The re-enactment of Lincoln's assassination will probably never be surpassed. 10-25-47. Sat

V—OF THE NEXT GENERATION—V

Pittsburgh Courier

V—OF THE NEXT ELECTION—V

"This you will have to see to believe. Until you've actually viewed 'The Birth of a Nation' at the Republic Theatre, you will scarcely believe any operator in his right mind would dare to sponsor such a revival in this era of abrasive political tensions. Sat. Let me give you a rough fill on what's cookin' at the Republic. D. W. Griffith's cinema masterpiece is, first of all, a glorification of the Ku Klux Klan. Secondly, one of its high points is a lynching, a tidy job perpetrated after what the film endorses as a 'fair trial' by a group of hooded men. Are you reeling slightly? . . . How the Commies will love this baby! What their clumsy attempts to foment racial dissension have failed to accomplish, 'The Birth of a Nation' deliver on a neat silver platter. It is a propaganda stroke of the first magnitude against true understanding between Americans of every race . . . Griffith produced this sprawling epic of the Civil War and its reconstruction period thirty-three years ago. The focus of 1914 is terribly inadequate to the normal pattern of 1947. It is a manifest injustice to the pioneer director to project his outdated conceptions against a backdrop of the contemporary political scene. . . . I was seeing 'The Birth of a Nation' for the first time. I've been nudging myself ever since. I would ante a pretty penny to fathom the mental processes which influenced the Hollywood big-brains to release the picture at this particular time . . . Gentlemen, I respectfully submit that a panegyric to the Ku Klux Klan is hardly a proper subject for the Broadway screen in this year of Our Lord, 1947, if ever.

Condemn Revival of 'Birth of a Nation'

Pittsburgh Courier Pa.

NEW YORK — Duplicating its action of 1915, the NAACP threw a picket line around the Negro-hating film, "The Birth of a Nation" when it was revived at Brandt's Republic Theater on Broadway at Fifty-first Street, Oct. 11. Sat 10-25-47

The pickets, under the active direction of Gloster B. Current and Leroy Carter of the national office staff, have done daily duty and the patronage of the house dwindled at one time to eight admissions in a two-hour period. The line on Oct. 11 was headed by Walter White, NAACP secretary.

In a telegram of protest to Mayor William O'Dwyer, Mr. White said, "grapevine" that because of the film "glorifies the Ku Klux Klan, preaches hatred against Negro Americans, and openly advocates mob violence against them." A protest to Harry Brandt, owner of a chain of theaters including the Republic, brought a statement from him that he "never heard" of any offensive to Negroes, in this film being banned in many cities and States as an incitement to riot. It is reported by the poor business due to the effective-ness of the picket line, the film was withdrawn Oct. 18 after one week of losing money.

"BIRTH OF A NATION" FILM
GREETED BY PICKET LINE

Press Service of Colored People for the national association for the advancement 10/16/47

New York--Duplicating its action of 1915, the National Association for the Advancement of Colored People threw a picket line around the Negro-hating film, "The Birth of a Nation" when it was revived at Brandt's Republic theatre on Broadway at 51st Street, October 11.

The pickets, under the active direction of Gloster B. Current and Leroy Carter of the national office staff, have done daily duty and the patronage of the house dwindled at one time to 8 admissions in a two-hour period. The line on October 11 was headed by Walter White, NAACP Secretary. 10-17-41

In a telegram of protest to Mayor William O'Dwyer Mr. White said the film "glorifies the Ku Klux Klan, preaches hatred against Negro Americans, and openly advocates mob violence against them."

New York, N.Y.

A protest to Harry Brandt, owner of a chain of theatres including the Republic brought a statement from him that he "never heard" of this film being offensive to Negroes, nor had he heard that it had been banned in many cities and states 30 years ago as an incitement to riot. It is reported by the "grapevine" that because of the poor business due to the effectiveness of the picket line, the film will be withdrawn October 18 after one week of losing money.

WHATEVER THE reason for the dangerous blunder, it epitomizes the old saying that the only thing we ever learn from history is that we never learn anything from history. There must be a way to synchronize and coordinate the battle against bigotry which hundreds of organizations and millions of Americans are waging today. But, alas, Negroes are concerned only with infringement of Negro rights; Jews with those of Jews; Catholics with those of Catholics; labor with those of labor; foreign born with those of foreign born; and so on **ad infinitum** and **ad nauseam.** I do devoutly wish I knew the talisman by which sentinels of freedom in peacetime could do what the Allied armies did in war —create and support a SHAEF, a Supreme Headquarters of the Allied Expeditionary Forces. What a job a SHAAB—a Supreme Headquarters Against All Bigotry—could do! Not a bigot in all the world could last a day against such a combination.

Walter White

People, Politics And Places

So What!

Defender Chicago Ill.

As Peace Comes

IN WAR NATIONS with diametrically opposing systems of government, forget their differences when their survival is at stake but quickly resume their old ways as soon as peace comes. So do some members of minorities who ought to have unordinary common sense enough to realize that thoughtlessness or avarice or just plain garden variety of stupidity can cause them to do things to other minorities which imperil their own security.

Which is by way of preamble to a story about the recent unsuccessful (thanks to an NAACP picket line) attempt to revive the detestable and dangerous "Birth of A Nation" in New York City. The millionaire owner of the Brandt chain of theatres responsible for this attempt is not an evil man. His son and mine were classmates in the Ethical Culture School and remain very close friends. His son, now a senior at Yale is a sensitive and exceedingly intelligent person, militantly opposed to injustice. His father, I am told, is one of New York's most generous contributors to liberal causes including the Wiltwyck School where white and colored underprivileged children are cared for. He also produced "The Roosevelt Story" which I praised highly in this space a few weeks ago.

You can imagine my dismay, therefore, when I read an advertisement in the New York papers that "The Birth of A Nation" was to open at one of Mr. Brandt's Broadway theatres. I telephoned him immediately. He was most cordial although he was about to leave with eight guests for the premiere of "Allegro," now a smash hit. That is, he was cordial until I told him how shocked I was that he would permit a film of hate and glorification of the Ku Klux Klan to be shown in one of his houses.

Date: 4-1-47

Becomes Belligerent

INSTANTLY, HIS manner changed to belligerence. He gruffly told me he had shown the picture more than four hundred times during the last twenty-five years and had never been told that it was anti-Negro or pro-Klan. He likewise denied ever having heard that the film had been banned in five states and nineteen cities. It was evident that he wanted to end the conversation but the issue was far too important in tinderbox times like these for me to permit him to brush it off.

"I've been a friend of your people but I don't expect any gratitude," he querulously complained in that most offensive of patronizing phrases about "you people." Annoyed, I snapped back that "I have been a friend of your people, Mr. Brandt" but the irony was totally lost on him. I was tempted to tell him that at that very moment I was attempting to arrange at the request of some of his very distinguished co-religionists a conference with one of the United Nations delegations to discuss the Palestine issue. I wanted also to tell him of some of the abuse I had been subjected to for denouncing anti-Semitism on the Town Hall of the Air just three nights previously. But I refrained although it took infinite self-restraint to do so.

"I extended you the courtesy of answering the telephone when the maid told me it was you," was his next tart remark as a prelude to saying that there was nothing he could or would do about cancelling the showing of the picture beginning the next morning. Tgov.

What makes a man who belongs to a group which has suffered more terribly than any other in human history take such an attitude? It is too easy an explanation to say he does it for the money even though those dollars drip with blood and race hate. Brandt is too wealthy to need the money a moth eaten film like "The Birth of a Nation" would bring him. Moreover, there are plenty of Negroes who would do the same thing if they thought they could make a fast dollar and get away with it. It is only part of the explanation that it was not Brandt himself but some stupid underling who was responsible for digging this vicious picture out of the moth balls to keep a theatre open especially over a long week end when six or seven college and professional football games and other diversions had drawn many tens of thousands to New York City. Defender, Chicago Ill

Never Learn Anything

Date 11-1-47

'Body And Soul' With Canada Lee Is Good Theatre That Dixie May Dislike

Defender. to Chicago, Ill. Sat. 10-18-47 10-14-47

For the first time, a movie is treating an American Negro "like any other human being," Canada Lee, noted Negro stage and screen star, declared in a recent interview.

The picture he referred to is Enterprise Studios' "Body And Soul," a United Artists release which will have its world premiere at the Globe Theater in New York.

"I am welterweight champ of the world when it opens," Lee said. "A guy as Garfield, and this is not the old line. He constantly wanted to help me. We had scenes together that he could have turned around for himself—after all, he's the star—but he insisted they were my scenes." Defender

Lee wound up his interview by expressing his happiness over "Body And Soul," and declaring:

"This picture, I think, will do an awful lot towards getting me the kind of break I want in Hollywood. More important, if it's a success it'll prove you can treat a Negro as a human being and still have a picture that'll sell. And if that is so, then we're on the way to something tremendous."

Shortly after completing "Body And Soul," Canada Lee was called upon to do part of the narration for "The Roosevelt Story," a heart-warming, true-to-life film story of our late President which is also being released through United Artists.

to Chicago, Ill.

Born Lionel Canegaya of Puerto Rican parents, Canada Lee has enjoyed a career which has included hitches as a jockey, a musician, a boxer and finally an actor. He came by his professional name through the inability of a stuttering Madison Square Garden fight announcer to pronounce his original name properly.

Canada began his career on stage in "Brother Mose," something being done in connection with the federal government's Negro theatre project. His salary was $26.86 a week. He remained with the "Brother Mose" troupe for more than a year.

One day Canada heard that Rex Ingram was leaving the cast of "Stevedore." Max Gordon, the producer, gave him the role. When that show closed in Chicago he came back to New York and briefly returned to his role in "Brother Mose." Then George Abbott picked him for a part in "Brown Sugar." In 1937, he got his first really big break when Orson Welles cast him in his all-colored production of "Macbeth." The good notices which Canada drew from this part netted him the role of the black emperor, Henri Cristophe, in the play "Haiti."

When that show closed he went on to a featured part with Ethel Waters in "Mamba's Daughters," following that with the narrator's post on the John Kirby radio show, "Flow Gently, Sweet Rhythm." Then he got a place with "The Great White Fog."

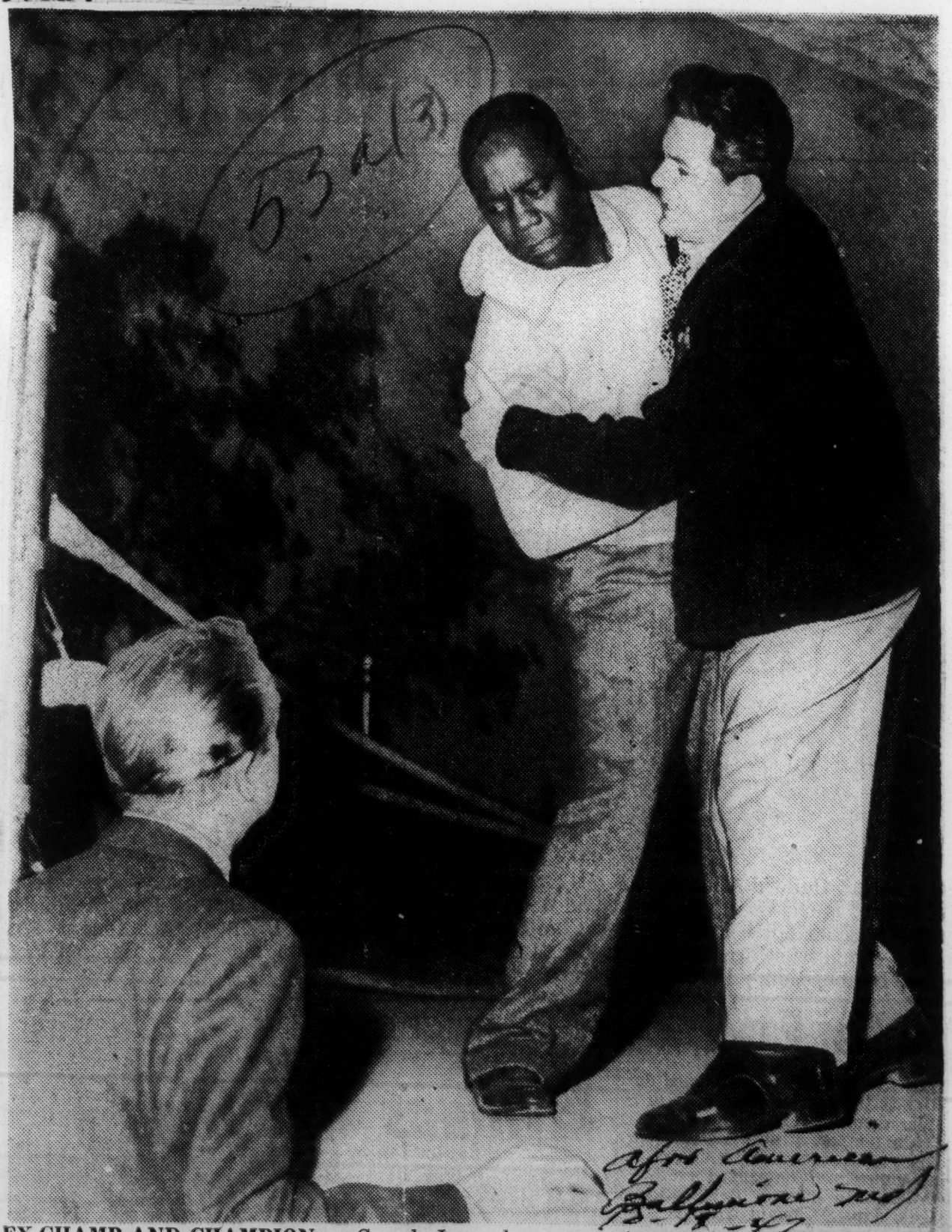
With the folding of the Harlem spot, Canada resumed his stage work, this time in 1941 as "Bigger" in the John Housman production of "Native Son." Lee's work won him the Drama Critics' Award for the season.

Next came a prominent role in a Saroyan play which lasted but one week on the road. In 1943 Lee went to Hollywood for the first time to land the featured role of the Negro sailor in the Hitchcock production, "Lifeboat." Then came a hitch with a short-lived Broadway play, "South Pacific."

When Canada was offered a role in "Anna Lucasta," he demanded and got a five per cent interest in the play. He remained with this one until he got the offer to do the role of Caliban in the Broadway production of Shakespeare's "The Tempest," which had a successful run at the Broadway theatre.

In February, 1946, Lee and Mark Marvin co-produced a play called "On Whitman Avenue," at New York's Cort Theatre. It was a dramatic plea against racial discrimination and Canada had the top role. The producers kept it running for several months, going into the red to the extent of $73,000.

With the passing of "On Whitman Avenue," Canada went on to a new adventure—that of handling the white role in "The Duchess Of Malfi" show.



EX-CHAMP AND CHAMPION — Canada Lee, whose crown is taken from him by John Garfield, is restrained by the new champ as he goes beserk when taunted by national boxing syndicate big shot Lloyd Goff in this scene from Enterprise Studios' "Body and Soul."

WESTBROOK PEGLER

The Daily Worker Waxes Ecstatic

Constitution, Atlanta, Ga.
Thu. 12-18-47

WASHINGTON—The motion picture industry tells us that 10 persons have been discharged or otherwise eliminated because they refused to swear to a committee of Congress that they were not Communists.

The names are Maltz, Trumbo, Ornitz, Lawson, Lardner, Biberman, Scott, Cole, Bessie and Dmytryk. Some of them are assumed names.

Enterprise Studios, of Hollywood, recently released a film on an old theme, the dry-splash of the vat-man in pugilism. A champion accepts the gamblers' bribe to take a dive. A vat-man is known also as a tanker, a high-board man, or splash-man, and the fuzzy camembert taste of these beloved old terms certifies that the thing called "one of those things" is an ancient institution.

So the idea is not original.

The name of this picture is "Body and Soul." The star is known as John Garfield.

CANADA LEE is his opponent in the fight. He is a Negro actor who used to fight in the ring around New York. Not bad. Since he took to speaking recitations with expression and gestures he has developed something called social consciousness, a common malady of actors these days. His name bobs up again and again in the company of other names often cited by the Committee on Un-American Activities.

The Daily Worker, of New York rapturously indorsed the movie and this naturally aroused my curosity because the Worker's raptures are reserved strictly for works which it deems wholly consistent with its policies. It praises only persons whom it has inspected and approved.

"Canada Lee's superb portrayal is one of the best things about Enterprise Studios' 'Body and Soul,'" the Daily Worker's review says.

Enterprise Studios!

Wasn't that the address to which the 19 defiant and dashing Hollywood glamorites referred all unpaid bills and mislaid personal property the time they came down to Washington to protest against the Committee's identification of Communists in Hollywood? There were Humphrey Bogart and glamous Baby Bacall, his wife, and so-and-so and you-know-who and finally that ferocious absentee from the bloody war against the dirty Nazi, Danny Kaye himself, the hero with that certain mental attitude.

Thu. 12-18-47

AFTER they had signed tabs for several days, back they swooped to the enchanting land of make-believe, but, as I say, notice was given to the hotel people to send all unpaid bills and forgotten diamonds to Enterprise Studios, Hollywood, Cal. it seemed to be headquarters.

Just "Enterprise Studios" and that's all? Oh, no. They were to be sent to David Hopkins, care Enterprise Studios. Why?

Why? well, because that would be our own little Davey, the son of the late Harry Rasputin Hopkins, the man who came to dinner at the White House and remained as the guest of the people of the U.S.A. for years and years. Good old Harry Al Raschid who used to keep a town-tent in New York for nights when he missed the owl to Long Island where Davy's mother lived, and finally got waived out of that indignant lady's life in a gamey little divorce case that somehow got forgotten.

David Hopkins was bound to succeed.

Back in those dear old New Deal days before the war, when Jimmy and Elliott and Eleanor the Great and grandma and Uncle Forbes Morgan were raking in money on their many ingenious little pitches, Eleanor got a season of broadcasts at $1,000 a week for a South American coffee cartel. The South American countries put up the money and the advertising account was taken away from Arthur Kudner, of New York, and given to the Buchanan agency. That was the prime condition.

THE BUCHANAN outfit had to handle the account, which pays the usual 15 percent commission, in order to get Eleanor the Great for the trained seal of the act, because Little Davey had a job with Buchanan.

It was to be a wonderful act. This coffee trust got the President's wife and the blessing of the State Department and I am not quite sure but a battleship or two, for throwing this money to Eleanor and the Buchanan outfit, and Little David Hopkins. Then the taxpayers of the United States loaned the money to those Republicans.

So now he is with enterprise studios, Hollywood, which produced "Body and Soul" starring John Garfield, as he calls himself, and Canada Lee, acclaimed by the Daily Worker, of New York, not once but twice.

Knowledge is my weakness. I sop it up. The Committee on Un-American activities says Garfield used to be Jacob Garfinkle, also Jules. Parents born in Russia. Made speech at Los Angeles meeting after Hitler double-crossed pal Joey saying that "since Russia has been invaded, we have had a chance to get some facts: 200,000,000 people in 25 years have merged themselves into a bulwark against Fascism."

Nothing about any bulwark against Communism. Nothing against Communism at all.

"All those stories of the Russian terror boil down to this," the speech went on. "The story of ignorance has been liquidated and the horror of poverty eliminated. Our job is not over when Hitler is eliminated. The American people must continue their relation with the Russian people."

Much more data on Jake. Strong, stocky, robust, athletic. Only 28 on Pearl Harbor Day. Record may be incomplete but no mention of any personal bombing of Berlin, although there is a reference to one trick as an entertainer for our brave boys.

Prize-Money Bums

News Journal, N.Y.
9-29-47

There is nothing especially sensational about the story of "Body and Soul." It is the oft-told saga of the East Side fighter who rises to be world's champion, lets his money and position go to his head, and then in the end squares himself with his mother and his girl by foiling the racketeers who try to fix his fights.

9-29-47

Two things, however, make "Body and Soul" an outstanding prizefight picture. One is the acting of an excellent cast headed by John Garfield, Lilli Palmer, and Canada Lee; and the other is James Wong Howe's photography of the fight scenes, as exciting a treatment of an old subject as has ever been filmed. Garfield, as the fighter, gives a fine portrayal of a hard, arrogant youth who is almost turned into a bum by his desire for money, and Miss Palmer is easy to take as the girl who has to wait several years for him to come to his senses. It is Lee, however, who turns in the picture's sharpest characterization, an ex-champion who is maimed and finally killed by the racketeers who run the business. The principals are handsomely supported by Ann Revere as the fighter's mother, William Conrad as his manager, Joseph Pevney as his boyhood friend, and Lloyd Goff as czar of the entire racket.

John and Lilli in a ringside saga

"Body and Soul" gives the impression that prizefighting is second only to opium smuggling as a means of earning a living. This point may be slightly exaggerated, but it is a realistic, well-handled picture. (BODY AND SOUL. *Enterprise Productions, released through United Artists. Bob Roberts, producer. Robert Rossen, director.)*

Canada Lee Has A Good Role In 'Body and Soul'

Daily Worker

"Canada Lee will box again in a championship match — and lose," says a photo-preview in the August issue of **Ebony**, "but he'll take less punishment and make more money than in any previous match of eight ring years which cost him the sight of one eye." New York, N.Y.

Lee's ring comeback also marks his return to the screen in the Enterprise production of **Body and Soul** starring John Garfield. And the Negro pugilist-turned-actor will be facing the easiest opponent ever when he squares off with John Garfield on the screen. But the latter is the star and Lee will lose, Ebony adds. Tues. 7-15-47

Lee swore off Hollywood after his unhappy experience in **Lifeboat**, but returned for this role because he plays an integral part in the plot.

"For the first time in my acting career," Lee says, "I've found a film role which really satisfies both my artistic and social requirements. I've been extremely happy about the film's treatment of Negroes and Jews. I consider this to be an adult film."

"Lee and Garfield really battled it out in front of the cameras," **Ebony** claims. "Both actors were put in condition by trainer Johnny Indrissano, and sported substantial bruises when the final shots were filmed." Tues. 7-15-47

'CHES' WASHINGTON . . . On 'Body and Soul'

Anyone who likes boxing or concentrated action of any kind will enjoy "Body and Soul," the new punch-polluted film thriller.

While watching its sneak preview in Pittsburgh, we realized that here is a picture that gives the fans a glimpse of what sometimes goes on behind the scenes in the world of fistiana.

The moral which John Garfield and Canada Lee drive home is that most of the fighters want to do the right thing. The crooked deals which sometimes crop up are planned by unscrupulous managers.

The devotion of Canada Lee to John Garfield and vice versa, despite prejudiced outside influences, is also a good lesson in democracy. Courier Pittsburgh, Pa.

In a few of the big Western cities, we have heard inside stories about quite a few "shady" or questionable fistic deals. In most of the Eastern centers, however, during the past ten years, big-time boxing has undergone a cleanup campaign which has brought it back into the realm of integrity. Sat. 11-8-47

Joe Louis' flawless code of honesty and the square-dealing of his managers and Mike Jacobs in handling the heavyweight situation have set a fine pattern for the game to follow.

The picture, which is also chock-full of human interest, dramatic moments, stirring action and heart-tugging scenes, is well worth seeing.

As Promoter Jake Mintz said after the show:

"It shows that most fighters are for the right thing. But it's them 'unscrewpulush' managers and their meddling which give the boxing game a black eye."

"Body and Soul", would have been a routine prizefight "B" picture if it weren't so well written and well acted. The problem of a young fighter (John Garfield) caught in the gambling racket looks real and dangerous, and the girl who shows him the way out (Lilli Palmer) looks bright enough for her job. There's a scene in which a Negro tells a white man to go to hell, which takes real daring by cinema standards. In some sections of the country, this one scene will stir up more fuss than all of "Gentleman's Agreement." Mon. 1-12-47

New Republic New York, N.Y. Mon. 1-13-47

CANADA LEE

The characters in the story are much too familiar, but Polansky manages to get them a firmer quality, rooting them in the environment from which they spring instead of merely plastering them against it. Daily Worker New York Thurs. 8-28-47

There's the ever-toiling Jewish mother who wants her boy to study and be a "professional" man. She hates fighting. "You want to fight?" she says. "Fight for something—not money!"

There's the self-supporting, understanding sweetheart who waits and waits and waits. She will marry the boy, but only when he's free from the chains that bind him to his crooked sponsor. When his soul is his own.

There's the sexy night-club singer, greedy, opportunistic, a leech as long as the boy's on top. Disgustingly familiar as she is, Polansky makes her obviously a product of the tenement.

Robert Rossen forces fervency and passion into the story with his direction. Except for some old style montages like cocktail glasses, hands counting money, headlines, and the inevitable hand-bill blowing in the wind, his directorial job is one he can well be proud of.

FINE PHOTOGRAPHY

The fight sequences, particularly, are magnificent. Exuberant crowds, sweaty fighters, suspense and animation surpass any fight seen in real life. This newsreel quality is a feather in the cap for photographer James Wong Howe.

John Garfield plays the fighter as a tense, insatiable egotist. Garfield was the motivating factor in the making of Body and Soul, I am told, and he chose a vehicle well fitted to his acting talents. Thurs 8-28-47

He is given excellent support by Canada Lee in a role seldom seen on the American screen, viz: A Negro with courage and dignity. Lee, a fine actor recruited from the Broadway stage, plays a defeated champ who is sold short by his promoter. Pathos and anger color his performance in a burst of excitement.

Austrian actress Lilli Palmer is the ever patient girl friend.

Physically, she looks the part, but doesn't register emotionally.

All the minor roles are filled by actors of rare ability—many Group Theater and Actors Lab personalities. With such players as Anne Revere. Art Smith, Lloyd Goff, Peter Vigo, James Burke, William Conrad and Joseph Pevney, **Body and Soul** has the quality of a better foreign film. Every part is a vignette of perfection.

Late in the picture, the Jewish problem is brought in as a sort of afterthought, but effective.

JOHN GARFIELD

nevertheless. Garfield, who has just bet $60,000 of his own money against himself in the coming fight, is told that his neighborhood friends are betting on him to win.

"Gambling's dangerous," he warns, embarrassed.

"But you don't understand," says Shimin Ruskin as the grocer. "It's not the money. It's just that over in Germany the Nazis are killing our people—and over here, one of us is world champ."

National pride is emphasized again when Canada Lee relates the thrill of winning a fight—"to walk down Lenox Avenue and hear the kids yell with joy . . ."

Producer Bob Roberts can yell with joy also for getting such an enthusiastic group of artists to cooperate on a movie that definitely has a point of view. Roberts, Garfield, Rosen, Polansky, Howe and company have really delivered a knockout punch.

Garfield's 'Body and Soul' Prizefight Film Packs Punch

53a(3)

Daily Worker New York Thurs. 8-28-47

Previewed by Sondra Gorney

HOLLYWOOD.—Once in a while a picture comes along which might have been just another B movie, except that the integrated efforts of those who worked on it makes it a tour de force instead.

Body and Soul, starring John Garfield, is just such a picture. Weighed alone, its ingredients might not measure up but blended together with a unified purpose and understanding, the movie rises above the ranks of ordinary filmfare.

This is a prize fight story, the kind that has been filmed badly so many times before. Most of us shudder away from them. But this fight story is more about people and society's effect on character than it is about the ring. Consequently, it packs the necessary wallop. Thurs 8-28-47

I wish the story had been less hackneyed—less Horatio Alger Americana about the poor East Side kid who fights his way to world championship, goes money mad, gets involved with racketeers, loses the respect of his mother and girl—and in the end sees the error of his ways and does what is expected of him. Thurs 8-28-47

It's pretty tired stuff, but to the credit of screenwriter Abraham Polansky, he makes this material an indictment against exploitation and corruption.

'Body And Soul,' Starring Canada Lee, Gets 'A' Rating From Broadway

Chicago Defender
Chicago, Ill.
Sat. 8-30-47

NEW YORK—A select preview crowd raved here last night over Enterprise Studio's new film, "Body and Soul," which Actor Canada Lee has the most stirring role of his entire Hollywood career.

The United Artists release stars John Garfield and Viennese star Lilli Palmer, also the wife of Rex Harrison. A powerful, mature expose of the prize fight game—the big business it has come to be with the resultant banishment of decency and fair play—"Body and Soul" is any adult's film meat. The stars and supporting actors, Anne Revere, Joseph Pevney, Tazel Brooks and William Conrad, all turn in remarkable performances.

Sat. 8-30-47

The story concerns a Jewish middleweight, Charlie Davis, portrayed by Garfield, and his efforts to get rich and take the championship. As the film opens the reigning champ is a Negro, Ben Chaplin, realistically portrayed by Lee, an ex-pug-ugly himself. Chaplin, who is sick, is double-crossed by the big business man, Lloyd Goff, who controls the ring and Garfield takes the crown after a hard-hitting fight. Later when Davis learns the score, he takes on the sick, punchdrunk Chaplin as a trainer in an attempt to make amends. Perhaps the strongest scene in the whole dynamic film is one which Chaplin, ex-champ, about to be given the bum's rush by the fight mogul because he talks too much to Davis, suffers a fatal attack while denouncing him and beseeching Davis to fight on the square.

Make no mistake about this new yet-to-be released film which will hit Broadway within a month. It's adult and therefore talks like a grownup—Davis is identified as a Jew who has to fight for his people; and Ben recognizes what the championship means to Negroes. Like the story, the entire photographic technique is beautifully realistic and an interesting sidelight is the fact that the ace Hollywood photographer in charge is Award Winning James Wong Howe, a Chinese. You get an unforgettable insight into the creation of a professional, highly-paid sports figure.

Sat. 8-30-47

Lower Eastside New York and its characters, Charlie, his family, his friends seem almost three-dimensional on the screen. As to the fight scenes, they excell anything ever done in Hollywood for throat-catching realism and crowd excitement. Advance notices hinted the film might be based on the recently notorious incidents in the life of Middleweight Champ Rocky Graziano. Cornered after the film, Boxing Commissioner C. B. Powell said he didn't think there would be any objections to the film from the commission as "it ended all right."

Those present at the private showing as Lee's guests included Mr. and Mrs. Walter White and son; Mrs. Alice Browning, Ted and Marie Poston, Mr. and Mrs. Ernest Johnson, Commissioner Powell, Langston Hughes, Ludlow Werner, Mrs. Mary Richardson, Canada Lee and several members of his family. Those were in addition, of course, to various working members of the weekly press.

JOHN GARFIELD & LILLI PALMER
Too greedy.

Time 53a(3)
Chicago, Ill.
10-20-47

The New Pictures

Body and Soul (Enterprise; United Artists) is a catchy but not very relevant title for a picture about prize fighting. The body is symbolized by materialistic Hazel Brooks and the soul by idealistic Lilli Palmer.

New York, Sat.

The story: a Jew[illegible]oy (John Garfield) of New [illegible]s Lower East Side, short on [illegible]nd long on push, graduate[illegible]e amateur fighter class and tra[illegible]. The faster he travels, the dir[illegible]e racket gets. He is disgusted, but in his vanity and his desire for money he rationalizes about the general ugliness of the ringside business, and thus alienates his mother (Anne Revere) and his sweet-heart (Lilli Palmer). He agrees to throw his last fight before retiring, but recovers his integrity in time, whales hell out of his opponent and wins back Miss Palmer. This rather conventional story, shaded with stout "socially conscious" sentiments against commercial ruthlessness, is turned into an unusual movie by Abraham Polansky's taut continuity and sharp dialogue, by Robert Rossen's solid directing, and by Cameraman James Wong Howe's vivid shots of fighting. A good deal of the picture has the cruelly redolent illusion of reality that distinguished many of the movies of low life made in the early '30s. Several of the performances are first-rate. Canada Lee plays with dignity and fervor one of the few thoroughly unpatronizing screen roles ever given a Negro. Lilli Palmer is a sensitive and lovely actress. John Garfield, having dropped some of his Dead End mannerisms, gives a good performance that is as hard and simple as a rock.

Time 10-20-47

Body and Soul is no major screen achievement, but it expertly holds a steady pitch of interest and excitement.

Lee Lauds Role in "Body and Soul" While Director Fears Dixie Will Turn It Down

New York Amsterdam News

NEW YORK — For the first time, a movie is treating a colored American "like any other human being," Canada Lee, stage and screen star, declared in a recent interview.

The picture he referred to was Enterprise Studios' "Body and Soul," a United Artists release which will have its premiere at the Globe Theater in New York soon.

"I am welterweight champ of the world when it opens," Lee said. "When I can't fight any more, I become John Garfield's trainer and confidant.

No Differentiation

"There's a good, man-to-man relationship between us. It's remarkable — in the whole picture you never hear the word 'Negro.' There i sno differentiation made. I am just accepted as a character in a story."

Then Lee quoted Bob Rossen, who directed "Body and Soul," as saying on the Enterprise Studios set while the film was being produced:

"This picture will probably be

(THEATRICAL EDITOR'S NOTE: Hal Roach, producer, and United Artists, distributors, have launched an all-out fight against Lloyd T. Binford, Memphis (Tenn.) film censor, for banning "Curley," a film showing colored and white children playing together in the same school. The suit is backed by the film industries which is smarting over Binford's prejudices.)

When Lee told Rossen he didn't understand why the picture might be barred from showings in the South, the latter replied:

"Well, you don't say yassuh, boss, anywhere in the film. When you talk to Garfield, you talk on the same level. He calls you Ben, you call him Charlie."

Lee spoke enthusiastically of Garfield, who co-stars in the picture with Lilli Palmer. He said:

"You rarely find as unassuming a guy as Garfield, and this is not the old line. He constantly wanted to help me. We had scenes together that he could have turned around for himself — after all, he's the star — but he insisted they were my scenes."

Lee wound up his interview by expressing his happiness over "Body and Soul," and declaring:

"This picture, I think, will do an awful lot towards getting me the kind of break I want in Hollywood. More important, if its a success it'll prove you can treat a colored person as a human being and still have a picture that'll sell. And if that is so, then we're on the way to something tremendous."

In Chief Supporting Role

Lee plays one of the chief supporting roles in the picture, a story of the fight racket, cast in the part of Ben Chaplin, middleweight

Negro Film in Rut But It's Also in the Groove

53a(3) Daily News New York N.Y. Jan. 4-6-47

Herald Pictures is a new Manhattan organization which has promising ideas for the future in the field of Negro films. For the present, however, Herald must take the rap for *Boy! What a Girl!* which is very much in the old rut of previous all-Negro films—all jazz and partying and very little true reflection of Negro life in New York or any other U. S. community.

However, despite being in this rut it is also very much in the groove as to its music and its performers. Big Sid Catlett, one of jazz's greatest drummers, is on hand with his band. Ann Cornell, pent-up little singer who has done her turns at Cafe Society and elsewhere, is very much on hand. So is Deek Watson, onetime Ink Spotter, with his Brown Dots quartet, and there is a jitterbug troupe which puts to shame most of those who show off in Hollywood films.

The story of *Boy! What a Girl!* presents two youthful showmen in search of an angel. The rest is one ceaseless round of jamming and hamming, upstairs and down and out into the backyard of what must certainly be the noisiest brownstone in the world.

At one point in the backyard proceedings, a board in the fence is thrust aside and through the gap steps no less a great than Gene Krupa, to take over Sid Catlett's drums for a spirited encore and to invite everybody over to his party some day.

When I saw *Boy! What a Girl* first, some months ago, there was an almighty squabble on over the music rights—sheet music and records, that is. Now I understand differences have been resolved and the film's music, which I found of the very best, is ready to find its way to the jukeboxes. If so, I think I can prophesy great success for Deek Watson's and the Brown Dots' *Baby You're the Cutest One* and for Ann Cornell's *I Refuse to Sing the Blues* as well as for another number called *Just in Case You Change Your Mind.*

To get to the Howard Theater in Brooklyn, take the A Train to Ralph Ave. and walk to the far east, or Howard Ave., end of the station. Theater's right there, at Howard and Fulton. —J. T. M.

1 Reviews

Y! WHAT A GIRL!, a Herald Pictures film at the Howard Theater (Brooklyn); with Tim Moore, Elwood Smith, Duke Williams, Al Jackson, Sheila Guyse, Betti Mays, Sybil Lewis, Warren Patterson, 'Slam' Stewart, Deek Watson and his Brown Dots; Sid Catlett and his orchestra; Ann Cornell and the International Jitterbugs; story by Vincent Valentini; directed by Arthur Leonard; produced by Jack Goldberg.

Hollywood Makes Negro Hero In 'Burning Cross,' A Klan Picture

Defender - Chicago, Ill. 53a(3)

Sat. 9-a-47

By LAWRENCE F. LaMAR

HOLLYWOOD — (NPB) — Hollywood, through the media of the screen has released another volley into the darkest recesses of the race biased South. In this newest film attacking bias, a sepia actor, Joel Flullen, emerges the hero.

"The Burning Cross," a Somerset Pictures presentation, released through Screen Guild Productions, is from an original story, "Ku Klux Klan," in a fearless clear-cut manner dramatically exposes the cheap machinations of the hooded order. In "Burning Cross," for the first time, the public is given an inside seat at a klan initiation ceremony.

The screen story very cleverly tells the story about the working of the klan, through the recruiting of suckers to membership in the body, the indoctrination of the victims into its philosophy of suspicion, jealousy and hate, through a shabby oath of secrecy. The entire initiation ritual is exposed right before the screen audiences' eyes. Every secret is exposed.

The story exposes the workings of the klan in creating cleavages between workers, through strike breaking activities; friction between veterans and non-veteran citizens, suspicions between business rivals and intolerance and discrimination against citizens of opposite faiths and racial strains.

"The Burning Cross," clinches its argument against the elements of division and hate, when it unfolds how the klan like other organizations of its ilk, turns upon even those whom it has accepted as equals in a society of "superior" people. A member who wants to resign after the brutal beating and shooting to death of a former friend, and the lynch burning of a Negro ex-GI and his family, is himself kidnaped and taken to be lynched.

A Movie With Guts

Daily Worker

Rips Into the Klan

New York, N. Y. Sat. 9-13-47

(The following story on "The Burning Cross," which premieres in San Francisco this week should be of interest to movie-goers everywhere.) Thurs. 9-11-47

By Bill Brownell

SAN FRANCISCO.—**The Burning Cross** was a shoestring venture. It was produced on a budget of $150,000. It was filmed in 15 days. None of its actors have any "name." and few of them much experience.

But **The Burning Cross** has those virtues so noticeably lacking in most Hollywood productions—it is honest and it has something significant to say. These qualities alone raise it head and shoulders above the usual Hollywood product.

The Burning Cross is a startling expose of the Ku Klux Klan Naturally, it is not a pretty picture. It is sordid, sometimes even sickening—but how could an honest expose of the Klan be otherwise? Thurs. 9-11-47

Briefly, **The Burning Cross** is the story of a maladjusted veteran who loses both his girl and his job. He is recruited first as a strikebreaker, then into the "America Only" party and finally into the "invisible empire" of the Klan. He participates in some of the KKK's brutal exploits, later relents and exposes the whole setup to the law enforcement agencies. Sat 9-13-47

Actually, **The Burning Cross** is much more than even the story would indicate. For example, leaders of the KKK, as shown in the film, are well-heeled business men, who in turn, are linked with big time politicians. The local chief of police also turns out to be a Klansman—a significant commentary on those to whom the law is entrusted in this country. KKK terrorism is shown to extend, not only to Negroes—but to all who are regarded as "un-American," including a Swedish florist and a striker.

Leading roles are handled competently by Virginia Patton and Hank Daniels. Sat 9-13-47

It was unfortunate, however, that in a film of such generally genuine honesty, the directors also found it necessary to use several bits of dialogue to pull the familiar and outworn trick of lumping communism and fascism together.

It is also unfortunate that Virginia Patton, grand-daughter of the late General, had to give out with some real red-baiting in a San Francisco interview with the Hearst press.

The Burning Cross. Produced by Somerset Pictures. Released by Screen Guild Productions. Starring Virginia Patton, Hank Daniels and Joel Fluellen.

Anti-Klan Film Okeyed With Reservations for Va.

Afro-American Baltimore, Md.

RICHMOND—Following a preview of "The Burning Cross" Saturday at the Capital Theater (white) before Judge Julien Gunn and a selected group of reviewers, the Circuit Court judge ruled that the picture may be shown in Virginia, with "certain deletions."

Judge Gunn, who had asked the unofficial censors to attend a further hearing on the question of allowing the picture to be shown, later called the courtroom hearing off, having made up his mind as to his ruling during a conference with attorneys. Sat

After reaching his decision, however, the jurist refused to reveal what portions of the picture he would order deleted. He set Wednesday at 11 a.m. (Nov. 5) as the date and time at which he would make known the scenes which he objected.

Among the unofficial reviewing staff, all of whom were given cards upon which to write their reactions, were leaders of both races in industry, religion, education, labor and members of the press.

Only one person was heard to object to the showing, most daring expose of the Ku Klux Klan ever filmed.

voice an objection to the showing of the movie.

"Nothing Objectionable"

Others questioned by an AFRO reporter said they saw nothing objectionable about the picture although one man asserted that he felt like "kicking" a player in a scene showing how hooded Klukers invade the homes of their prey.

In that particular scene a war veteran had been slain by the hoodlums and his wife had fallen across his prostrate form. The veteran's aged father then knelt beside the two bodies and began to pray.

Said the unofficial censor, "He's praying, like a fool, when he should be shooting."

Consensus of the unofficial censors' opinions was that the movie definitely is very poor entertainment, lacks quality in production and leaves much to the imagination, but is good propaganda against such hate organizations as the Ku Klux Klan.

Not one agreed with the official censor board that the picture would tend to incite to crime or create animosity between the races. The unanimous view was that it is a very forceful indictment against lawlessness and hate.

Wonder What Will Go!

Speculation was rife following the judge's ruling as to what will be deleted from the picture.

Some were certain that scenes linking police officials with the mobs would go, while others were as sure that the scene showing the wanton murder of the veteran and his family will be clipped.

Others were satisfied that a scene in the prologue showing how smart goons collect great subjects wil be deleted, if not the whole of the prologue which has as its setting the era of Post-Civil War Reconstruction.

Most of those who see the picture following its release will agree that it is poor movie fare, being literally "thrown together," but that, shoddy as it is, it is the

3 Other Lynching Victim, 3 Afro-American, Baltimore, Md. Scenes Removed from Film

Sat. 11-15-47

Judge Admits He Once Belonged to Night Riders, Doubts Movie Will Do Any Good

RICHMOND — (ANP) — Following a preview of four scenes from the controversial film, according to Robert T. Barton, counsel for the producers. The action of the censorship board and the representatives of the producers in releasing the film for exhibition came, ironically enough, after a ruling by a Circuit Court judge who admitted having at one time been a member of the klan, that it be shown.

Sreen Guild Productions and members of State motion picture censors agreed on showing of "The Burning Cross" with the deletion of the klan, that it be shown.

The judge's ruling came after he had viewed the picture at a special showing for the benefit of the court in Capital Theatre and a saloon and the third shows the super-imposed shadow of a man hanging from a tree.

Following the conclusion of the

Judge Former Klansman

During a conference in his chambers with the attorneys, Judge Julien Gunn of Circuit Court declared that he thought the Ku Klux Klan when first organized did "good work, but afterwards it was distorted and went too far."

Judge Gunn added that he was "once a member of the Knights of America," which he characterized a branch of the Ku Klux Klan, but said he later dropped out of it. "I don't see how the film can do any good or do any harm," he said, adding: "I wouldn't want to see it again."

The judge ruled at that time that the picture may be shown, "with certain deletions," but did not specify what hould be cut out, leaving that question to the censors and attorneys for the producers, who were to meet the following Wednesday (Oct. 29).

Second Conference Held

After failing to reach an agreement Wednesday, attorneys and censors met again Friday, coming up with the decision to make the four deletions, one of which shows vividly the cowardly act of a member of a Klan group shooting a helpless victim in the back as he fled in terror.

The other three scenes deleted are one of an actual tarring and feathering of an innocent Klan victim (white), another of a white woman with a stringbean figure and a nightmarish face dancing in a saloon and the third shows the super-imposed shadow of a man hanging from a tree.

Following the conclusion of the citizens of both races, attorneys for both sides, and newspapermen. 11-15-47

conference Friday, Mr. Barton issued a statement asserting that "These minor eliminations do not detract in any way from the picture, which is an excellent expose of the un-American activities of the Ku Klux Klan."

Bans Shot-in-Back Killings

Mr. Barton quoted the censor board as stating that it "never permits the showing" on the screen of a scene in any picture showing a person being murdered by a shot in the back.

The controversy between producers of the film and the Virginia censors was carried to court by the Screen Guild after the censors had turned down the picture after viewing it on two different occasions. Judge Gunn's ruling cleared the way for its exhibition in the State.

The picture is almost wholly an educational one, there being little if anything, in it that could by any stretch of the imagination be called entertainment. It is, however, a daring expose of the inner workings of the Ku Klux Klan and of the motives behind it.

Censor Board Reverses Self; Okays 'Cross'

Baltimore Md

COLUMBUS, Ohio—The Ohio Board of Motion Picture Censors did an about-face here last week and reversed an earlier ban placed on "The Burning Cross," anti-KKK film. Sat. 12-6-47

In okaying the picture, Dr. Clyde Hissong, director of the State department of education, and head of the censor board, said:

"In view of the fact that practically all censor boards in other States and cities have released the picture for showing in their communities, the censor board, with some reluctance, is now inclined to reverse its decision and advise that the film be approved for showing in Ohio."

Dr. Hissong also revealed that "several nauseating and brutality scenes" had been deleted from the film. 12-6-47

Recently a court decision had forced the Virginia censor board to allow the film to be shown in Virginia after the board had ruled against it.

53a (3) 1947
"Bush Christmas"

For Small Fry

It takes at least as great (and honorable) talent to entertain children as their elders; and if the children are well pleased, those who take them to the theater are, as a rule, nicely taken care of too—which can rarely be said of the reverse process. An excellent movie for children is the Australian-made **Bush Christmas** (Rank; Universal-International). A passable one is the American-made **Thunder in the Valley** (20th Century-Fox).

Bush Christmas is the story of four white Australian children and one black one who set out, under pretense of a short camping trip, to trail a gang of horse thieves. The youngsters follow the bad men into grand, forlorn, unpeopled mountains. They get lost; they run out of food; they lean more & more on the little black boy's irreducible good cheer and his inherent ability to fend for himself. He teaches them not only how to live off the land (fried snakes for Christmas dinner), but also how to make life a merry hell for the horse thieves. With feet bound in leaves, to make no tracks, the children do the villains out of their horses, their boots, their food, their water; they shadow their prey pitilessly in their effort to get out of the wilderness.

This little adventure story is told very simply, with a fine understanding of suspense, and with admirable candor and tact. There is a lot of good fright in it and a flickering of the frank cruelty which comes naturally to children; but there is no terror and no brutality. Chips Rafferty and his associates, one dark and dour, one crudely comic, are exactly right as a child's idea of bad men. The players are all so likable and unaffected, and the universal moods of childhood adventure are so persuasive, that young moviegoers will probably forgive even the Australian accents. They may get their stiffest thrill—and the one least easily shared by their lily-livered escorts—watching the black boy eat live grubs.

Thunder in the Valley is a remake of *Bob, Son of Battle,* Alfred Ollivant's children's classic about rival Scottish shepherds and their dogs. Those who remember the glorious old rip of a character actor (Music Hall Veteran Will Fyffe) and the glorious black villain of a dog in the first version (the British *To the Victor,* 1938) will find the new picture comparatively genteel. But its very best audience, after all, has a short memory.

Edmund Gwenn turns in a ripe performance, in the Fyffe role, as a drunken, bragging Scottish father; there are some memorable Technicolored registrations of solemn night skies and sullen landscapes; and the sequences in which the competing dogs work their sheep have a silent, lovely concentration on pure skill that makes the rest of the picture worth idling through. *Thunder in the Valley* is no *Lassie* and certainly no *To the Victor,* but it is a pleasant, gentle retelling of a fine old story.

53a(3) 1947 "Curley"

Memphis Ban On Film First Challenge To 'Freedom Train'

Atlanta Daily World, Ga.
9-27-47

BY CONRAD CLARK

PHILADELPHIA— (ANP)— The south's first challenge to "Freedom Train" was issued last week by Memphis when that city's board of censors banned the showing of Hal Roach's "Curley", a comedy which shows Negro and white children together in school.

According to the board, whose chairman is Lloyd T. Binford, the "Curley" picture was not approved because "the south does not permit Negroes in white schools nor recognize social equality between the races, even in children."

Three days before the censors had written their letter, Atty. Gen. Tom Clark, in a radio address from Independence square here, told millions of Americans that "prejudice grows out of ignorance, and when you find a man who is prejudiced against some certain group of Americans, because of race, color or religion, you can set it down that he is an ignorant man."

ACTION OUTRAGEOUS

"The Memphis board's action is outrageous. It is un-American," Johnston said. 9-24-47

"Here is conclusive evidence that political censorship of any medium of expression- the press, the radio or the motion picture-cannot be tolerated if we expect American democracy to exist," he added.

Roach said that "young children of various races play together without friction until their elders innoculate them wth the venon of race prejudice."

He also said that Binford was still "fighting the Civil War, apparently forgetting that Negro and white servicemen fought and died together to defend the basic rights Binford would destroy."

The United Artists' Corp., president said that if Memphis could ban the picture today, then "tomorrow they may ban the pictures of newspapers showing the Brooklyn Dodgers or a group of disabled veterans of different races in a veterans' hospital."

Movie Moguls Sue to End Ban On Film With Interracial Cast

Daily World, New York
Sat. 9-27-47

The ban by the Memphis, Tenn., censorship board of the Hal Roach movie Curley, a comedy featuring Negro and white children will be immediately challenged in the courts, it was announced jointly by Eric Johnston, president of the Motion Picture Association, Gradwell L. Sears, president of United Artists, distributors, and producer Hal Roach.

Lloyd T. Binford, chief of the Memphis Board, in rejecting the film for exhibition, raised no objections on moral grounds, but wrote United Artists Exchange in St. Louis:

Sat. 9-27-47

"I am sorry to have to inform you that it (the Memphis Board of Censors) was unable to approve your Curley picture with the little Negroes, as the South does not permit Negroes in white schools nor recognize social equality between the races even in children."

Daily World

Describing Curley as "a wholesome comedy of delightful American children" which follows the pattern of the old Our Gang comedies which Mr. Roach originated many years ago, Johnston declared that the motion picture industry is prepared to fight all the way through the courts **"this dangerous threat to freedom of speech and expression."**

Johnston said: "The Memphis Board's action is outrageous. It is un-American. Surely the Board does not speak the mind of the millions of fair-minded citizens of the South who believe in freedom of speech. We count on their support.

New York N.Y.

"The Board has drawn the issue of the screen's right to freedom of speech. We intend to meet it head-on, in the most forceful fashion we can devise. Political censorship has no place in America."

* * *

Hal Roach issued the following statement:

"Censor Binford is trying to turn the clock back. I started making **Our Gang** comedies many years ago and they played all over the country including the South. No serious objection was voiced to the showing of a colored youngster as a member of the group.

"Young children of various races play together without friction until their elders inoculate them with the venom of race prejudice. The aged Binford is still fighting the Civil War, apparently forgetting that white and Negro service men fought and died together . ."

Sat. 9-27-47

GRADWELL SEARS of United Artists said: "If Binford can ban a motion picture showing white and colored kids playing together, then tomorrow some other Binford may ban the use of newspapers in printing pictures showing the Brooklyn Dodgers or a group of permanently disabled soldiers or sailors of different races in a veterans hospital. Negroes and fair-minded white citizens the nation over will eagerly watch the progress of this important case."

Binford, within the past several years has banned Lena Horne, Eddie (Rochester) Anderson, Pearl Bailey, Duke Ellington and Cab Calloway sequences in films, but he has over-reached himself in banning Curley.

Pitts. Courier, Pa.
5 3a(3)

VICTIMS OF PREJUDICE—In a signed letter, Lloyd T. Binford, chairman of Memphis' Board of Censors, writes that "Curley," a Hal Roach motion picture featuring these youngsters, cannot be exhibited in Memphis because "the South does not permit Negroes in white schools nor recognizes social equality between the races even in children." The American film industry is taking action to challenge the constitutionality of this ban.

'Poison Shears' Ban Film With Mixed Child Cast

9-27-47

53a(3)

Pittsburgh Courier, Pa.

NEW YORK—Immediate court action will be instituted by the film industry to challenge the ban by the Memphis, Tenn., censorship board of the Hal Roach picture, "Curley," a comedy featuring children, it was announced jointly last Friday by Eric Johnston, president of the Motion Picture Association; Gradwell L. Sears, president of the United Artists Corporation and Hal Roach, the producer.

Lloyd T. Binford, chairman of the Memphis Board, in turning down the film for exhibition, raised no objections on moral grounds, but wrote United Artists Exchange in St. Louis:

"I am sorry to have to inform you that it (the Memphis Board of Censors) was unable to approve your 'Curley' picture with the little Negroes as the South does not permit Negroes in white school nor recognize social equality between the races even in children."

"Curley," which was described by Mr. Johnston as "a wholesome comedy of delightful American children," was produced by Hal Roach and distributed by United Artists. It follows the pattern of the old "Our Gang" comedies, which Mr. Roach originated many years ago.

Declaring that the motion picture industry is prepared to fight all the way through the courts "this dangerous threat to freedom of speech and expression," Mr. Johnston said:

"The Memphis Board's action is outrageous. It is un-American. Surely the Board does not speak the mind of the millions of fair-minded citizens of the South who believe in freedom of speech. We count on their support.

"Here is conclusive evidence that political censorship of any medium of expression—the press, the radio or the motion picture—cannot be tolerated if we expect American democracy to last.

"The Memphis ruling will be seized upon by the enemies of America everywhere as evidence that our democracy is rotting.

"The Board has drawn the issue of the screen's right to freedom of speech. We intend to meet it head-on, in the most forceful fashion we can devise. Political censorship has no place in America."

Hal Roach issued the following statement:

"Censor Binford is trying to turn the clock back. I started making 'Our Gang' comedies many years ago and they played all over the country including the South. No serious objection was voiced to the showing of a colored youngster as a member of the group.

ELDERS TO BLAME

"Young children of various races play together without friction until their elders inoculate them with venom of race prejudice. The aged Mr. Binford is still fighting the Civil War, apparently forgetting that white and Negro service men in American uniforms fought and died together in two world wars to defend and protect the basic rights Binford would destroy.

"This picture is as clean as a whistle. Every scene in it is played for comedy. Even Binford can find nothing wrong with it save the fact that white and Negro children both appear on the screen. Because this arouses his prejudices he now seeks to ban the picture. I do not believe the courts will sustain him."

Gradwell L. Sears, president of United Artists Corporation, added: "If today Binford can ban a motion picture showing white and colored kids playing together, then tomorrow some other Binford may ban the use by newspapers of photographs showing the Brooklyn Dodgers or a group of permanently disabled soldiers or sailors of different races in a veteran's hospital.

"We are not going to take this lying down. I have instructed our lawyers to test the constitutionality of Binford's political censorship. I am pleased that the Motion Picture Association, through its president, Eric Johnston, is in this fight with us."

HELEN CROZIER, the New Orleans beauty who invaded Hollywood via the beauty contest route is shown with Maureen O'Hara, in a scene from "Foxes of Harrow," the much criticized picture scheduled for an early release. The film "premiered" at a special showing in New York this week.

53a(3) 1947

"The Fight Never Ends" (Joe Louis)

Joe Louis To Star In New Film

Atlanta, Ga. Daily World
Fri. 7-18-47

NEW YORK—Alexander Productions, Inc., only all-Negro independent movie production organization, has embarked upon an ambitious feature length film program by signing heavyweight champion Joe Louis for his first film-acting appearances in six years. Joe Louis will star in a seventy-minute feature titled, "The Fight Never Ends" which goes before the cameras this week in New York. The story written by Maxwell Richard Rosenbaum and Joseph Lloyd, will feature in addition to Joe Louis, the Mills Brothers, Ruby Dee, Elwood Smith, William Greaves and other Broadway veterans. An additional novelty note will be introduced with the playing of Earl Hines' newest composition, "Joe Louis Punch." The film produced by William Alexander, and directed by Joseph Lloyd, deals with social significance, with the lighter musical moments provided via a lavish benefit performance which is made an integral part of the plot. The film is scheduled for release September 1, 1947, and will be sold in foreign as well as the domestic market. Maxwell Richard Rosenbaum is associate producer; Harriet Miller, production supervisor; Sidney Rosenbaum, technical supervisor. Fri- 7-18-47

The present plans represent one of the many forward steps for the young organization which is headed by William Alexander, formerly associated with the OWI and Office of Facts and Figures. Alexander has made previously two documentary films, "Call to Duty" narrated by William Houston, and "Highest Tradition" narrated by Frederic March. He followed with several one-reelers, featurettes, and two features.

JOE LOUIS: COMBATTING JUVENILE DELINQUENCY—Joe Louis talks to members of the cast of his picture, "The Fight Never Ends," for Alexander Productions, on clean fighting and good living as he prepares to show scenes from his most famous fights to demonstrate his point. Seen in the picture are (L to R) seated: Gilbert White, Ruby Dee, Jackie Kelp, Roger Furman, William Griffin; back row, William Greaves, Elwood Smith, Archie Smith, Reginaldo Jensen, and William Leftwich.—(Photo from Keystone Pictures, Inc.)

REX HARRISON SET FOR 'HARROW' LEAD

New York, N.Y.

British Actor Is Named by Fox for Part in Yerby's Story— John Stahl Will Direct

Sat. 2-1-47 53a (S)

By THOMAS F. BRADY

Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., Jan. 31—Twentieth Century-Fox announced today that Rex Harrison has postponed his projected trip to England and will play the leading male role in the screen adaptation of "The Foxes of Harrow" after he completes his current engagement in "The Ghost and Mrs. Muir." Both Gregory Peck and James Mason had previously been mentioned by the studio for the role of Stephen Fox, which Harrison will play.

John M. Stahl will direct "The Foxes of Harrow" which Wanda Tuchok has adapted to the screen from the 1946 novel by Frank Yerby, for which Fox paid a reported $150,000. The story deals with the pre-Civil War South. Stahl's assignment to the picture will necessitate indefinite postponement of "Walls of Jericho," for which he had previously been scheduled. Sat. 2-1-47

Daily Worker New York, N.Y.

WARNING

20th Century-Fox is going into production soon with its screen version of the best selling novel, Foxes of Harrow. This script features the entire list of common slanders against the Negro people—from all reports worse than anything previously done in Hollywood—which is going some.

Thurs. 4-17-47

Now is the time to let 20th Century-Fox know they're being un-American. . . .

Unperturbed

John M. Stahl has completed two weeks' shooting on "The Foxes of Harrow," his current directorial assignment at Twentieth Century-Fox, and he has no fears about the picture despite a warning from the Production Code Administration that the script contains sequences which will be scrutinized without sympathy if he shoots them. Stahl, who has been making movies for thirty-three years, is something of an expert at dealing with censors. He made "Imitation of Life," "Seed," "Backstreet" and "Only Yesterday," which dealt variously with miscegenation, adultery and illegitimacy.

Times

The major difficulty in "The Foxes of Harrow" is that the novel by Frank Yerby treats both adultery and miscegenation, a combination from which the censors shrink. In the novel Stephen Fox, the hero, marries a creole girl named Oadlie, but consorts with a quadroon named Desiree. In the scenario, according to Stahl, the adulterous relation between Stephen (played by Rex Harrison) and Desiree (played by Patricia Medina) is unmistakably implied, but she is never identified as a quadroon. Miss Medina, an English actress and the wife of Richard Greene, is a brunette and she wears dark make-up for the picture. She attends the quadroon ball on Harrison's arm, but, Stahl believes, she will be regarded merely as a creole of Latin extraction by those who see the picture without having read Yerby's story.

The second half of the novel, in which Stephen Fox's legitimate son grows up, succumbs himself to the charms of his father's mistress and fights his illegitimate half-brother, has been eliminated from the scenario, to preserve dramatic unity and to avoid further censorship difficulties, Stahl says.

MRS. A. C. BILBREW

Ex-Phila. Chorister Gets Favorite Role in "Foxes"

Afro American Baltimore, Md.

LOS ANGELES — Pioneering the path of cinema fame and fortune when she portrayed the "Voo doo Woman," in "Hearts in Dixie," 20 years ago, Mrs. A C. Bilbrew came back in the limelight last week when 20th Century-Fox signed her to a role in the movie version of Frank Yerby's best seller, "The Foxes of Harrow."

In the forthcoming production Mrs. Bilbrew will play the role of Tante Caleen, the voodoo practitioner, one of the key characters in the story.

Made Debut at 11

Outstanding for her work as choral director, pianist, composer and actress, Mrs. Bilbrew made her professional debut at the age of 11 in Tyler, Texas, where she attended Texas College.

Mrs. Bilbrew has a rich background, having studied piano and theory under the late Dean Skeele at the University of Southern California. Sat. 5-10-47

First Screen Choir

It was as a result of her organizing the first colored choir for talking pictures that she appeared in "Hearts in Dixie," one of the screen's first musical talkies.

At the beginning of World War II, Mrs. Bilbrew, the mother of three married and equally talented daughters, terminated her work as musical director of the People's Independent Church, here to devote four years to a morale-building tour of service hospitals and camps, both on the west and east coasts.

Well-Known in Philly

In Philadelphia, where the Bilbrew Chorus of 100 voices made her the city's most distinguished choral director, she staged such productions as "An Evening in Hollywood" and "Unsung Heroes," and filled the Academy of Music and other halls to capacity.

At present, in addition to her featured role in "The Foxes of Harrow," Mrs. Bilbrew is announcer-director of her own radio program over Station KFOX in Los Angeles.

Has Several Compositions

"This Is Freedom Day," "Do You Think It's Fair," and "The River, the Moonling and You," are among her better known compositions.

In the cast of "The Foxes of Harrow," headed by Maureen O'Hara and Rex Harrison, and featuring Vanessa Brown, Richard Haydn, Victor McLaglen, Gene Lockhart, Huga Haas and Marcel Journel, are Kenny Washington, Suzette Harbin, Dorothy Dandridge, Renee Veard and Libby Taylor. Sat. 5-10-47

Kenny's dad is son's stand-in for film role

Los Angeles, Calif. Tribune Sat. 7-19-47

Recalling the night some 29 years ago when he "stood by" nervously as a small bit of humanity, later to become a famous athlete, was ushered into the world, Kenny Washington's dad, who goes by the name of "Blue" Washington, is stand-in for his famous son on the set of "The Foxes of Harrow", in which Kenny has a part. "Blue" is a veteran Hollywood extra and bit player.

Washington plays opposite lush Suzette Johnson, and has one of the principal roles assigned Negroes in the lavish pre-Civil War film 20th Century-Fox is making from the novel by Negro writer Frank Yerby. Stand-in for Miss Johnson is Sara Whitley, veteran actress in her own right.

To round out a scene, director John M. Stahl recently made film players out of three long-time studio workers. But he had to send out and get Screen Actors' Guild cards for them first. They were: Mrs. Addie Baker, long used by the studios for dressing the hair of Negro players and creator of many of the hair styles worn by Lena Horne in her pictures; Blanche Williams, wardrobe mistress; and John Fields, a studio shoe shine man.

Now after 20 years of dressing hair, Mrs. Baker will see herself on the screen for the first time. So will Miss Williams and Fields, who have been working on the lot for four years. Sat. 7-19-47

Bobby Johnson gets part in "Foxes of Harrow"

Los Angeles, Calif. Tribune Sat. 7-12-47

Handsome trick rider Bobby Johnson has the part of Rex Harrison's butler in 20th Century-Fox' picturization of the best-selling Frank Yerby novel, "The Foxes of Harrow."

Johnson, a Philadelphian, brought up in New York where he made his Broadway debut with Eddie Cantor in "Kid Boots", has been in show business ever since that start in 1925. He appeared in other Broadway musicals including "Hot Chocolates," and toured in vaudeville with his own skit until 1933 when he came to Hollywood to play in his first film, "Hoopia", with Clara Bow.

Among choice screen asignments Johnson has had are: "The Clock," "Cass Timberlane," and "Since You Went Away." Sat. 7-12-47

Aside from his screen work, Johnson produces shows, dances in night clubs, and has been a trick horseback and Roman rider with such rodeo outfits as the 101 Ranch and the Jari Peo.

In "The Foxes of Harrow," from the novel written by a Negro ex-professor, Johnson joins a large cast of Negro players, including football star Kenny Washington, Suzette Harbin, Dorothy Dandridge, A. C. Bilbrew, Helen Crozier, and little Renee Beard.

Jasper Weldon in "Harrow"

Los Angeles, Calif. Tribune Sat. 7-19-47

Veteran actor Jasper Weldon has been assigned the role of "Job" in 20th Century-Fox' picturization of Frank Yerby's best seller, "The Foxes of Harrow."

Weldon was born in Jackson, Fla., and brought up in New York City, where he made his stage debut. Drafted into the Army during World War I from "Smart Set" on Broadway, Weldon followed his service stint with a two year tour of vaudeville in an act teamed with Bernie Barber.

From 1925 to 1932 he was on the air as "White Wash" Weldon for the Davis Perfection Bread co. and on the Gilmore Oil programs.

In 1934 he made his film debut in "Nagano" for Universal, has since played numerous roles including that of Buckwheat's father in the "Our Gang" pictures when Metro-

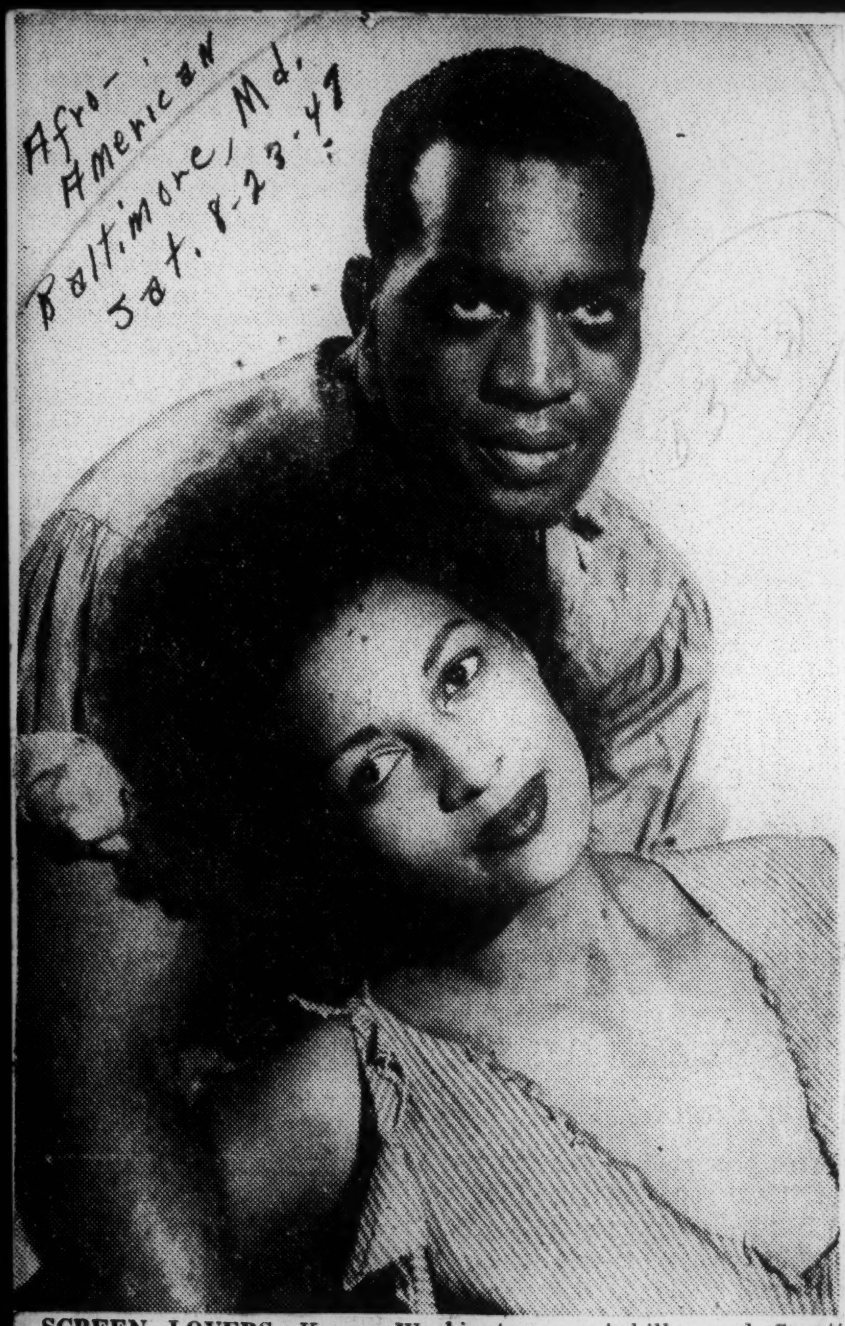
Occasionally a picture version of a novel brings to the screen fine characterizations of persons read-ers have come to know in a best-seller. Such a picture is "Foxes of Harrow," the 20th Century-Fox production at the Alabama Theater. The cast has been well chosen. Lovely Maureen O'Hara is "Oadlie," the proud aristocratic beauty of the Yerby book, and Rex Harrison, with Vanessa Brown, Richard Haydn, Hugo Haas, Gene Lockhart and Victor McLaglen, has been assigned the role of Stephen Fox," the reckless, Goldwyn-Mayer took over the series. Sat. 7-19-47

O'Hara Harrison Star In 'Foxes Of Harrow'

"FOXES OF HARROW," starring Maureen O'Hara and Rex Harrison, with Vanessa Brown, Richard Haydn, Hugo Haas, Gene Lockhart and Victor McLaglen, at the Alabama Theater.

Birmingham, Ala.

The Civil War. In the colorful days before



Afro-American Baltimore, Md. Sat. 8-23-47

SCREEN LOVERS—Kenny Washington as Achille, and Suzette Harbin as La Belle Sauvage in 20th Century-Fox's screen version of Frank Yerby's "Foxes of Harrow," now in production with a large mixed cast.

'Harrow' Film Misses Boat; Sting Absent

Afro-American Baltimore, Md.

NEW YORK — 20th Century-Fox managed to pull the sting out of Frank Yerby's "Foxes of Harrow" which opened at the Roxy Theater last Wednesday, merely by whacking out two-thirds of the best seller and attempting to dramatize the remaining third of the film very much "unYerbyish." Sat.

While Hollywood has seemingly gone bare knuckle in broaching upon the anti-Semetic elements as portrayed in "Crossfires," the film-[illegible] of "Harrow" shows that the celluloid-makers are still handling the race angle with kid gloves.

The millons of readers of Yerby's book will leave the picture disappointed and in a 'I want my money back' mood when they discover that the powerful book characters, Tante Caleen and Little Inch, the slave who grew into manhood to become an associate of Frederick Douglas, have been relegated to minor roles.

The wisdom of Caleen and her witchcraft that was both respected and feared by the whites in the novel, is projected from the witchcraft angle only, and Little Inch fades out at the end of the picture, a mere six years of age.

Desiree Just A Dud

The most carefully camaflouged character is Desiree, Yerby's hot-blooded octoroon who in the book provides Stephen Fox, the hero with the passionate love that he fails to find in his wife, the proud Odalie D'Arceneaux (Maureen O'Hara). 10-4-47

The nearest Desiree (Patricia Medina) comes to portraying the warmth toward Fox (Rex Harrison), is in three scenes—riding with him in a carriage, hanging on his arm as he entered the New Orleans version of the stock exchange, and a very undramatic meeting with Odalie, who came to her home to get her man. 10-4-47

One of Few Bursts of Drama

Probably one of the most authentic scenes which didn't require much of 20th Century-Fox's nerve to duplicate, was the suicide of La Belle Savage, the slave girl who jumped in the river rather than see her baby born in bondage.

No. Mr. and Mrs. Movie Fan you won't see Tante Caleen perform miraculous healing where whites have given up hope, but oyu will see her making voodoo with drums and African dancing.

It is very likely that Mr. and Mrs. Movie fan who read "Foxes" and who ventured in to see the picture adaption fixed up by Wanda Tuchock, will have to read it all over again to remove the confusion.—BOB QUEEN.

THE SCREEN

'Foxes of Harrow,' Fox Film, Starring Rex Harrison and Maureen O'Hara, Bill at Roxy —'Desert Fury' at Paramount

James

THE FOXES OF HARROW, screen play by Wanda Tuchock; based on the novel by Frank Yerby; directed by John M. Stahl; produced by William A. Bacher for Twentieth Century-Fox Pictures. At the Roxy.

Stephen Fox	Rex Harrison
Odalie	Maureen O'Hara
Andre	Richard Haydn
Mike Farrel	Victor McLaglen
Aurore	Vanessa Brown
Desiree	Patricia Medina
The Vicomte	Gene Lockhart
Sea Fox	Charles Irwin
Otto Ludenbach	Hugo Haas
Master of Harrow	Dennis Hoey
Tom Warren	Roy Roberts
St. Ange	Marcel Journet
Achille	Kenneth Washington
Zerline	Helen Crozier
Josh	Sam McDaniel
Angelina	Libby Taylor
Little Inch (age 6)	Renee Beard
Tante Caleen	A. C. Blibrew
Belle	Suzette Harbin
Etienne Fox (age 6)	Perry William Ward

New York, N.Y.

By BOSLEY CROWTHER

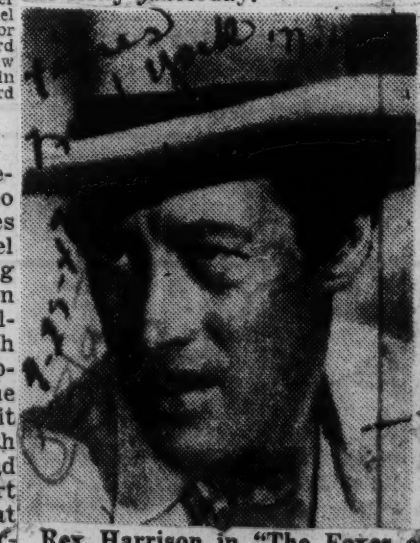
"Obese" is the word which a reviewer for this newspaper used to describe Frank Yerby's "The Foxes of Harrow" in its original novel form. The gentleman was being most courteous—if the film is even a shadow of the book. For, although this orotund picture, which came to the Roxy yesterday, is apparently lacking in several of the paunchier sections of the book, it still manifests over-stuffing with the fattiest romantic clichés. And since the story is obviously a sort of glandular case, it is notable that its quotient of intelligence is virtually nil.

Call us a rude one, if you want to. But how else is one to describe a two-hour-long costume picture in which a dashing renegade woos and wins a New Orleans beauty, quarrels with her on their wedding night and doesn't step again into her bed-chamber until their small son has been killed and their fortune almost ruined? How else is one to reckon a story in which everything occurs just as you grimly anticipate, from the winning of a gamble and duel to the ultimate melting surrender of "me proud beauty" to her lordly spouse? And what other judgment of its intellect can one pass upon a film which has no more motivation that a package of romantic attitudes? Times 9-25-47

We have a strong suspicion that Mr. Yerby spent a lot of time reading "Anthony Adverse" and, naturally, "Gone With the Wind." And we also suspect a like attention on the part of Twentieth Century-Fox. (Do you mind if we call its effort "The O'Hara of Twentieth Century-Fox"?) But, unfortunately, none of the substance or magnificence of those previous works is to be found in this socially and historically vacuum-packed screen charade.

The writing is dull, the dialogue pompous, the settings conspicuously faked and the performances—even those of good actors—are embarrassingly attitudinized. Rex Harrison plays the top Fox with a grim and somewhat testy air which is mildly sardonic and intriguing but doesn't reveal anything. And Maureen O'Hara plays his lady by presenting her beautiful facade, from behind which emerges her soft voice, proud and plaintive—and that is all. Other actors who dress up in costumes and conduct themselves ponderously are Richard Haydn, Gene Lockhart, Kenneth Washington, Victor McLaglen and Hugo Haas.

We report this observation for whatever you think it worth: there was considerable jeering and laughter in the wrong places at the Roxy yesterday.



Rex Harrison in "The Foxes of Harrow."

Critics Rap 'Uncle Tom' Performances In Mixed Cast Film 'Foxes Of Harrow'

Chicago Defender, The Just

By LILLIAN SCOTT

NEW YORK — "The Foxes Of Harrow" which premiered here last week will prove a bittersweet experience to Negroes who see it—sweet in that it is the first Hollywood production of a Negro author's work; bitter in that it is poorly done, and its Negro characters are with minor exceptions the same old "Southern darkie."

Taken from the book of the same name by novelist Frank Yerby, the 20th Century Fox film doesn't do justice. Although the action has been cut, the picture is slower than the original. Invested with two of Hollywood's brightest stars, the suave Rex Harrison, and the lovely Maureen O'Hara, the lagging picture only succeeds in making them seem as bored as the spectator.

Novelist Yerby, however, [illegible] given full credit. The opening shot of the "Foxes" is a photo of the book's well known jacket. The advertisements feature it, too. In this much, the author was not made to suffer. Yerby is the film at a special screening following the premiere, but would not comment.

A lush, romantic story of the 40 years before the Civil War. Its hero, Stephen Fox, is an illegitimate and gambling Irishman who comes to Louisiana and through dominance and luck wrests a tune and a beauteous wife from decadent Creole ruling class. If the film is a complete plantation, Harrow, is with running water and slaves.

Possibly the only saving grace in the film's dialectual handling of Negroes, is the characterization of Belle, a former princess (Suzette Hardin) who kills herself to avoid allowing her son to become a body servant to Fox's heir. However, the regal pride which brought her to commit suicide is never cleverly drawn, and the film makes her seem over-hysterical instead of haughty.

The best thing possible to' say for football star Kenny Washington who plays Achille, Belle's husband, is that he should have stayed on the gridiron. The scene in which Fox promises him Belle if he can subdue her and he leaps to the mating is as patronizing as any ever done in Hollywood.

If the film capital ever had a Negro speak the King's English correctly, it wouldn't hurt to have it was only a few slaves say as they do in the "him no slave," "she, free granted that the New Orleans up had a special dialect, the one time a slave.

VOICE in the WILDERNESS

by Harry Keelan

The destruction of Frank Yerby's novel, "The Foxes of Harrow," by the Hollywood movie was complete and tragic! From the cadaver emerges only the customary boy gets-girl formula, and the entire significance of Yerby's work is completely killed to conform with the American party line!

Except for "Uncle Tom's Cabin," Yerby's novel is the only important one which has condemned the entire social system of the anti-bellum South, by showing not only how completely unmoral and immoral it was, but also how futile!

Like "Gone With the Wind," all other novels have been of the nostalgic kind, mourning the departure of a "beautiful civilization," destroyed by barbaric hordes from the North dressed in blue!

Used Insignificant Part

For material, the picture used only an insignificant part of the story, and ends with the death of Stephen Fox's first-born child in 1835 at the age of four, whereas the novel goes on until after the Civil War in which the culture is destroyed. Pro-American

The boy's death, coupled with a financial crash, brings the husband and wife together, and boy gets girl. That is all there is to the picture! 53a(3)

There is no mention of the extra-marital love which Stephen Fox's frigid wife's sister had for him, and the expression of this love — "A man has to have his marriage night Baltimore Md

In fact, the wife was not at all depicted as frigid, but proud — whatever that might mean!

And the chief love theme of the whole book, the satisfying and fulfilling relationship between Stephen Fox and the warm, vital Desiree, the quadroon girl, emerges as a frail wraith, just a slight suggestion of Yerby's story.

Even there the colored girl and her environment are so pale that, unless one knows New Orleans and understands the references to Rampart Street, no one in the audience will even suspect that she is colored, but merely any light o'love condemned by these respectable ladies and gentlemen.

The killing of this part of the story was preconceived, first-degree murder!

Moreover in Yerby's novel, the slaves move through the tale like three-dimensional characters done in full technicolor But in the movie version, they merely form part of a shadew against which the master race makes its exits and its entrances! 10-18-47

Only Flash of Yerby

The only flash of Yerby was the instant at which the slave girl kills herself rather than see her son grow up a slave. All the rest of the colored characters befitted the handkerchiefs on their heads.

In the movie finale, Fox is able to save his land, and he finds consolation that at least his son's grave will never be sold!

But in the novel, moving to final doom with the fatal pace of a Greek tragedy, Fox stands looking at the ruins of his plantation, destroyed in the Civil War, and says, "For a time we lived like gods! Perhaps that was not good for us!"

This illustrates the difference between the movie and the novel!

53a(3) 1947

Today's Film: 53a(3)

'Francis the First' A Lot of Fun

Daily Worker, New York, Fri., 11-21-47

By Herb Tank

USING the device of throwing a character back into another period in the manner of Mark Twain's **Connecticut Yankee** the new French film at the Stanley **Francis the First** is a highly enjoyable and movie-wise comic fantasy.

Starring the droll French comedian Fernandel, **Francis the First** is his show all the way and he knows exactly what to do with it in terms of sharp satire and outright horseplay.

Daily Worker New York, N. Y.

THE FILM TELLS the comic tale of Honorin, a stage manager in a traveling theatre, who, to state it bluntly, is more than a little on the simple side. His driving and dominating ambition is to play the leading role of the Cavalier in the opera **Francis the First**, subtitled **The Loves of the Beautiful Ferroniere.** Fri. 11-21-47

When the leading man gets a toothache, Honorin gets his chance. In order to develop self confidence in the part he submits himself to the carnival hypnotist. Properly hypnotized he finds that he is a Cavalier in what one character calls the Renaissance—"just look at the furniture!"

* * *

ARMED ONLY WITH an unbridged Webster's dictionary, a flashlight and a slight, very slight, memory of historical incidents, Honorin has himself a whale of a time.

He introduces jazz and poker to the court of the King of France and becomes quite a social lion. With a brilliant understanding of high finance he shows Henry VIII of England and the French King how to negotiate loans for a depleted treasury.

Fri. 11-21-47

THE MIGHTY HONORIN even takes on something that resembles the inquisition, at one point, and with the aid of a ghost Crusader he has befriended, renders the inquisitioners impotent.

Directed with comic good humor, and performed by the very droll Fernandel, the new film at the Stanley is a lot of fun.

FRANCIS THE FIRST. Directed by Christian-Jaque; scenario by Paul Fekete; with Fernandel. French film with English titles at the Stanley.

FERNANDEL
very droll . . .

'The Only 'Song of the South' Is a Dirge for Lynched Negroes'

Daily Worker
New York, N.Y. Wed. 3-19-47

HOLLYWOOD.—The presentation of a yearly award for the motion picture and radio program which "through its merit as dramatic entertainment and through the significance of its content best promotes understanding between races, religions and nationalities in America and throughout the world" was announced by the Hollywood Writers Mobilization at a Town Meeting held at the Hollywood Masonic Temple for over 500 people the other night.

The discussion which centered around the treatment of minorities in such films as **Abie's Irish Rose, Song of the South** and **Duel in the Sun** was led by Robert E. G. Harris, editorial writer of the LA Daily News, Dr. Keith Sward, psychologist and Dalton Trumbo, screenwriter. Carleton Moss, screenwriter and star of **The Negro Soldier** chaired the meeting.

The speakers called for an end to the stereotyping of minorities in radio and films and for the treatment of all peoples with honesty and realism. "Racist jokes are no longer funny," said Trumbo, "there is too much blood on them."

Don Wheeldin of the United Negro and Allied Veterans of America, speaking in the discussion, said, "The only **Song of the South** today is a dirge for those many Negroes who have been lynched since V-J Day."

Wed. 3-19-47

Letters from the producers of the three films under discussion, Bing Crosby, David O. Selznick and Walt Disney, to the Hollywood Writers Mobilization were read to the audience in which the producers declared that they had no intention of misrepresenting minorities in these pictures. "The campaign against the booking of **Abie's Irish Rose,**" said Crosby, "can only be construed as unfair, unjust and restraint of trade."

Movies

'Brotherhood Of Man'

Daily Worker
New York, N.Y.

By David Platt

Remember **Hell Bent for Election,** the animated color cartoon which United Productions of America produced for the Auto Workers Union?

Mon.

The same group has come out with a second cartoon for the same union titled **Brotherhood of Man,** a lively, witty one-reeler debunking fascist race theories.

5-31-47

It is based on **Races of Mankind,** Public Affairs pamphlet by Prof. Ruth Benedict and Dr. Gene Weltfish of Columbia University's Department of Anthropology.

The film begins with a dream sequence in which the hero, an average guy named Henry, conjures up a harmonious postwar world without prejudice or poverty. A moment later he wakes up to find this new world where everyone is free and equal right in his own backyard.

He sees the colorful costumes and quaint houses of neighborly Chinese, Eskimos, Norwegians, Greeks, Negroes and is about to offer his hand in friendship when his inner suspicious self, a little green devil representing prejudice whispers: **"But how can you be friends with them—they're all different."**

As Henry draws back in alarm, the suspicious little green shadows of all the other neighbors in his backyard spring into action and before you can say 'brotherhood' they're kicking in each other's teeth in a knock-down drag-out brawl.

FOR BROTHERHOOD

At this point the Narrator steps in to explain the fundamental facts of life to all concerned.

One by one the so-called 'differences' in color of skin, size of brain, blood types, aptitude and behavior, are scientifically dissected and bowled over.

After which the film earnestly pleads for understanding and brotherhood and gives specific examples of how this can be achieved.

"There must be equal opportunity for everyone from the very beginning.

"Brotherhood also requires that there be an equal opportunity for health and medical care.

"All people must have a chance for a good education and an equal chance for a job.

"With the world grown small and the races of mankind approaching true brotherhoods we can all go forward together."

Brotherhood of Man employs the light-hearted, human touch and is superbly animated and coordinated with sound. The color tones are also very pleasing.

A SERIOUS FLAW

However, the film's eloquent argument for understanding and brotherhood is marred by its failure to place the main responsibility for racial and religious prejudice upon the dominant white class.

Daily Worker

The film gives the impression that the dark-skinned peoples of the world are just as guilty of prejudice as the whites and must share equal responsibility for it. This is not being very scientific.

How is it possible to compare the small prejudices toward other peoples that may exist among subjugated groups in Africa, Asia and Latin America, with the giant-size and dangerous prejudices carefully nurtured and spread by white imperialism. It is obvious that the producers did not think this problem through to its bitter end.

Despite this rather serious shortcoming **Brotherhood of Man** remains quite the best movie introduction to the subject in existence and we heartily recommend it.

New York, N.Y.

The film was directed by Robert Cannon from a screen story by Ring Lardner, Jr., John Hubley and Phil Eastman. The animation is by Ken Harris, Ben Washam and Cannon.

Mon.

It can be booked through the IWO Film Division, 80 Fifth Ave., Brandon Films, 1600 Broadway and Award Films, 115 West 44 St. all in New York City.

5-31-47

WHAT'S HOLLYWOOD'S IDEA?

Afro-American

Screen Credit Denied Top Stars in 24 Major Films

Baltimore, Md. Sat. 5-31-47

By HARRY LEVETTE

HOLLYWOOD (ANP)—After checking the credit sheets that will be transferred to the main title curtain, not one colored actor in 24 major features now shooting has been listed for screen credit, except in "Foxes of Harrow" now in its fifth week at 20th Century-Fox studio.

"Foxes" for which its author, Frank Yerby, received $150,000, has to date only prepared the names of the white members of the cast.

They are Rex Harrison, Maureen O'Hara, Richard Hayden, Gene Lockhart, Vanessa Brown, Victor McLagen, Hugo Hass, Dennis Hooey and Charles Irwin.

Now that Director John Stah and assistant Joseph Befum ar ready for the colored stars, thei names will be added.

Kenny Washington Working

Kenny Washington, who has th best male role, that of Achille was called to start last Thursda as was Dorothy Dandridge wh won the coveted part of Zerlin over more than 50 applicants.

Incidentally, they and othe high-salaried featured player have been on the pay-roll eve since their contracts were signe and sealed.

Beautiful, personable, un-affec ted Dorothy keeps physically fi just like the white stars do wit fencing, calisthenics, and variou outdoor sports; Kenny with base ball and occasionally a little spar ring, both of which the former Bruin All-American half-back doe well.

Sat. 5-31-47

merman, Grady Norman, Alexander Pope, John Postine, John Dougherty and he It was reported, that producers and backers of "The Burningcette, Billy Murphy and Molly McGiffi-Intosh.

well until arms. 5-27-6-7-47

part of the Cross" experienced some Henry Cass, former special the system culties in getting top name actors ght of full to appear in the film. However, prosecutor in Atlanta, Ga., has the South-a splendid cast has been assem-been functioning as technical adthe setting bled, and the backers of the filmvisor on the production. er unfolded are highly satisfied with the results.

The cast thus far, in addition to South "changing Fluellen, includes Peggy Wynn, e first time Weldon Boyle, Ted Stanhope, n, showing Betty Rodman, Glenn Allen, Betty k-GIs in fav-McMahon, Nat Wills, Marion omrades in Brown, Ross Elliot, Victor Zim

Fair Picture of South

A fair picture of the "ch South" is shown for the firs in any film production, sh the reaction of white ex-GIs of their colored comra

Burning Cross' Termed Boldest Film in 30 Years

Afro-American

Baltimore, Md.

HOLLYWOOD (NPB)—Screen Guild Production, Inc., is reportedly near completion of what observers believe to be one of the boldest film productions dealing with a domestic, controversial subject, since the filming nearly 30 years ago, of "Birth of a Nation."

Sat. 6-7-47

Title of the film will emerge, "The Burning Cross" from an original story, "Ku Klux Klan." It's a highly moving subject which catches the nation in a most receptive mood.

Coming hard on the heels of a recent lynching in South Carolina and followed by a near lynching in a North Carolina town, the film is regarded as a vehicle through which more light is to be thrown on the frightful social conditions rife in America.

Joel Fluellen Starred

Joel Fluellen, who appeared in the "Negro Salior," a Columbia Studio documentary film, and lately in the stage play, "Deep Are the Roots," plays a strong and moving role.

Fluelen essays the role of a returning GI of World War II, who purchases a farm near his former home with the intention of settling down to make a living for his small family and provide for a better future.

Atlanta Firm Is Linked With Race Hate Film

An Atlanta distributing house is linked with the vicious anti-Negro campaign now being launched in connection with the Southern revival of "The Birth of a Nation," listed as one of the most dangerous movies in our history.

Documented evidence shows that the Southern distributor of the film is Dixie Film Exchange at 141 Walton Place, N. W., Atlanta. Last week the film played an engagement in the Crescent City which enflamed anti-Negro forces to white heat passion against minorities.

It is significant that with the clamor of the Hand-Talmadge forces that this ancient relic made in 1915 is being revived throughout the South and doing tremendous damage to Negro-White relations.

Add to the appearance of "The Birth of a Nation" a similar anti-Negro film "Gone With the Wind" played several weeks here in Atlanta to capacity crowds.

"Gone With the Wind" portrayed the freed Negro of Reconstruction times as arrogant, lustful and cruel Negro members of the Southern legislature were pictured with whiskey bottles which they emptied while sprawled with bare feet upon their desks.

Such revivals give strength to the Hand-Talmadge forces lie that Negroes are childlike and need high educational qualification to vote for legislators, whose intelligence and fairness, need questioning.

"Gone With the Wind" and "The Birth of a Nation" according to The National Association for the Advancement of Colored People, have extended an open invitation to race riots and lynchings. These films are advertised as calculated to work "audiences into a frenzy." In the year 1915, when the film was released lynchings reached their highest peak since 1908.

Hollywood Changes "Negro Roles" In Motion Pictures

By RAY LAWRENCE
For Global News Syndicate

Hollywood, Calif.—(Global)— We are living in a very progressive age and the movies are finding it very difficult to continue to cast Negroes in roles, not altogether fitting to our high standard of society. So the result—they refuse to use them at all.

Only in pictures where the primitive instincts of the black race can be exploited fully, do the producers take great pains in presenting them. They will take an African picture by some naturalist or explorer and blaze it in the lights of every theatre of the country. They delight in presenting the African women in the nude, but strangely enough, you never see on the screen the beautiful Eve-like torsos of women in the more civilized sections of the dark continent. It is always some primitive tribe in a deserted section of the jungle.

I noticed in the pictures "Congorilla and Borneo" which Mr. and Mrs. Martin Johnson brought back that all of the African women (wild, of course) are exposed. But in BORNEO, only the backs of the light women are photographed. Of course, the picture is over rated, and lacks the death-like thrills and spinely chills that made Frank Buck's "Bring Em Back Alive." I merely mention the picture because of the contrast in the photographing of Africa and BORNEO.

Robert Jones, writing in the August issue of the Negro Digest, points out that the studio claims they cannot afford to insult the South by casting Negroes in better roles. Jones also points out that such a claim is a brazen excuse, for the Southern box office today only totals 8 per cent of the average gross of a picture, nationally.

As a proof that there is no thought about segregation of audiences, take the picture, "The Bells of St. Mary." There, a Negro boy was in the direct center of a scene and the picture was one of the great films. For instance, the theatre would seem to be less inclined to accept mixed casts, because they are in the flesh. But all your social presentations have been through the theatre.

Take "Deep Are The Roots," which enjoyed a prosperous Broadway run, was a case in point. And today, "Call Me Mister," a mixed cast is one of the top musical revues of the country and has just announced another $25,000 in dividends to the backers. This proves that audiences are interested in a good play or a good movie, whether it is social subject matter or in the lighter vein.

I agree wholeheartedly with Mr. Jones, that it is not the South, but a concerted action on the part of Hollywood to use as few Negroes as possible in their presentations to the public. It would seem that they wish to impress the conglomeration of nations, meeting at Lake Success, N. Y., that this is purely a white man's country. If so, it is the negative attitude, for the issues in the world today will never be resolved by the white race alone, but with the cooperation of the many races throughout the world.

Young Defies Tradition, Wants to Do Colored Film

HOLLYWOOD — When Actor Robert Young took a roll in "Crossfire," an anti-Semitism picture, he dared the wrath of the film capital.

Now, he wants to make one about colored Americans as an incentive to quashing race hatred, because "Crossfire" is a sure-fire at the box office.

"Get all this hatred and bigotry out in the open, he says. "Aud let's talk about it. That's the only way to lick it."

When warned by Hollywood Young made "Crossfire," everybody in Hollywood told him he might as well head North to his beet ranch. His career was as good as washed up. But somebody else is picking those beets and Young is busy looking around for another controversial hit.

Hollywood is cautious about showing a white actor shaking hands with a colored one. Afraid the South might ban the movie.

"It's just like I say in the picture," Young said. "Carrying all this hatred around with you is bad business. First it's: You can't belong to our country club.' Then it's: 'You can't enter my home. Eventually, it winds up in murder.

Some writers have given race a break, says NAACP

WASHINGTON — Walter White, executive secretary of the NAACP, has appealed to the Thomas Committee on Un-American Activities "to guard against penalizing" Hollywood film folk who might be confused with Communists because they have tried to give the Negro a fairer deal in motion pictures.

White, in a wire to Chairman J. Parnell Thomas, described motion pictures which depict Negroes as "imbecilic clowns and menials" as "one of the greatest handicaps from which the Negro has suffered". He added:

"There are many thoughtful, patriotic, non-Communist Americans in Hollywood who have seen the harm done by such practices and have worked in every way possible against them.

Some of these have been charge with being Communist because the have tried to live up to the Ameri can ideal of treating all huma beings fairly."

White urged the committee to b "most careful lest you fall in th trap bigots have laid."

The Negro leader also reprove Hollywood for the type of film it has most generally made. H said:

"We believe that Hollywood film should contain more solid meat in stead of the tinsel which has mad us ridiculous so frequently through out the world."

The World Today

By George S. Schuyler

The Congressional investigation of Red activities in Hollywood showed that there was White House pressure to spur production of pro-Soviet pictures during war's darkest days. Singularly enough, there was no pressure from the White House to produce pro-Negro pictures, although FDR allegedly loved our people.

Southern Governors, faced by the rising cost of Negro State-supported college education, worked out last week in Asheville, N. C., a scheme to get Congressional approval for regional institutions for higher education. This would seem discriminatory, but if not it has its merits in these days of rising taxes. It would be a good thing if Negroes were not more inconvenienced than whites.

53a(3) 1947 General

Broadway Witnesses Two Pictures On The 'Treatment Of Minority Groups'

By LILYN SCOTT

NEW YORK—The picturization of two widely read books came to New York screens this week: Twentieth Century-Fox's "Gentleman's Agreement" and Metro-Goldwyn-Mayer's "Cass Timberlane."

The Fox film enhanced the story from which it came and hit the problem of anti-Semitism head-on; while, if anything "Cass Timberlane" lost some of the crispness Sinclair Lewis gave the novel.

While "Gentleman's Agreement" is primarily concerned with anti-Semitism its canvas is wide enough to include all intolerance. Gregory Peck, the star, says once, "I don't like names like 'Yid,' 'Heinie,' 'Kike,' 'Nig,' 'Nigger,' no matter who uses them." There are no Negro featured players in "Gentleman's Agreement," but in one scene when Gregory Peck is out walking in Manhattan, a well-dressed, attractive young Negro nursemaid is seen with a child.

And for all these things, Negro Americans must feel a gratitude to the makers of this film even though the issue of their own treatment is only implied.

"Cass Timberlane," somehow, although it is dedicated to purely entertainment values, fails to be as engrossing as "Gentleman's Agreement." However, it is a film that movie-goers will flock to see for its bigger than life study of American marriage. It is noteworthy for another reason, too—Jessie Grayson who is cast as Spencer Tracy's housekeeper, is always addressed as "Mrs. Higbee."

That is a step forward for Hollywood. In other ways, speech, characterization and dress, Mrs. Higbee is allowed to be a decent, respectable character, and not a degraded Hollywood stereotype. M-G-M deserves applause for sticking to the spirit of Mr. Lewis' novel.

BINFORD IRKS GOLDWYN:

Defies South Pressure Against Colored Talent

HOLLYWOOD—Chairman Lloyd T. Binford, of the Memphis, Tenn., censor board, already under fire in legal action of United Artists and Hal Roach against his censorship and subsequent banning of 'Curly," a mixed cast film, has drawn the ire of Sam Goldwyn, Hollywood producer.

"Imagine," Goldwyn recently told Hedda Hopper, Hollywood columnist, "one man condemning a picture like 'Curley' because it features a colored player."

In defiance of the Memphis film censor's attitude, Mr. Goldwyn added:

"I suggest right now that if Mr. Binford expects to stop the release of my picture (A Song Is Born) in his town because he doesn't like the color of some of the people in it, he'd better start calling in his attorneys. He'll need them.

Against American Life

"A fight against this kind of censorship is not merely a motion picture matter. It has to do with the very basis of American life."

"A Song Is Born," soon to be released, features among its cast Louis Armstrong and Lione Hampton appearing in scenes with Danny Kaye, Virginia Mayo, Benny Goodman and Tommy Dorsey.

When Goldwyn was warned that he risked having whole scenes cut by censors in certain areas, Miss Hopper says he answered by going out and hiring the Golden Gate Quartet and Buck and Bubbles, comedy-dance team, for roles in the film.

In her syndicated column, Miss Hopper quoted Mr. Goldwyn as saying:

Cites War Record

In the last war a million colored soldiers fought, and many died, right beside the white soldiers. Was there any thought of racial discrimination on the battlefields?

"As far as I am concerned any colored player with talent has just as much right to work in pictures as he had to bear arms in defense of our country.

"How can people of Memphis tolerate such a man as Binford? Why doesn't he go the whole way and ban from the public libraries the works of Joel Chandler Harris, Stephen Foster, and other sympathetic delineators of the spirit of the colored American?

What Would Happen?

"What would happen if he tried to exclude Rochester, Wonderful Smith and the Mills Brothers from the air waves? Perhaps he should have put thumbs down on the last World Series broadcasts because the great colored player, Jackie Robinson, was in the games.

"If local censorship is to be consistent, why pick only on pictures? Colored artists are distinguished performers in every branch of the entertainment world. If the people of Memphis were prevented from enjoying them, too, they would sooner realize that theirs is the loss. It's not that of the artists.

"I've never had the slightest form of consorship trouble in my career, but if Mr. Binford and his associates attack my pictures, and bar them, simply because they contain colored artists, they will find that I won't back down. If necessary we'll take a little trip together to the Supreme Court."

Others Back Down

There are plenty of producers who wouldn't take that chance, Miss Hopper comments, adding, regardless of how they feel about the matter. They would simply eliminate the colored element to protest their investment. In fact, that happened at a big studio just a few weeks ago. The picture, "Hazard," contained a sympathetic colored part. But after Binford and his work received so much space in the press the role was rewritten for a white man.

(THEATRICAL ED'S NOTE: Paulette Goddard, star in "Hazard," protested the elimination of the role of Butter on the grounds that it was an intelligent portrayal, but Paramount ordered the change and filmed it.)

BLUENOSE BLUES

MEMPHIS — The Memphis Censor Board has banned the showing of Jules Levey's "New Orleans," because it objected to prominent presence of Louis Armstrong in the picture, and has clipped the Slim Gailliard Trio's sequence from Monogram's musical, "Sweetheart of Sigma Chi."

'Gone with the Wind'--
Daily Worker New York, N.Y.
Lynch Film Back Again
Fri. 6-13-47

By David Platt

Metro-Goldwyn-Mayer, the studio that has the red-baiting film **Red Danube** in production, has announced that it will re-issue the anti-democratic, anti-Negro film **Gone With the Wind** this summer. Here's a chance for progressives to demonstrate their disgust with this company's irresponsible and arrogant treatment of minorities.

Gone With the Wind, in case you have forgotten, portrays the defeat of the slave system as a great tragedy for America. The Civil War unjustifiably ruined one of the most culturally advanced and happiest parts of America—the slave south, says **GWTW.** "We were minding our own business, why didn't they let us alone," bewails Scarlett O'Hara (Vivian Leigh) a glamorous Confederate belle who sorely misses the princely comforts of the fun-loving, slave-driving set. The Grand Army of the Republic—Lincoln's liberating force—is portrayed as a ruthless gang of ruffians bent on murder, rape, plunder.

UNCLE TOM HERO

Slavery is shown as an utopia for Negroes. Uncle Tom would rather die fighting with his master than throw off his chains. There's no sign of a rebellious Negro, in **GWTW,** nothing but contented sub-human chattels. After the war, the liberated Negroes are shown monopolizing the sidewalks and being resented by the whites. A northern progressive tells a group of freed men and women that President Lincoln is going to give them 40 acres and a mule. They listen to him with little understanding and no enthusiasm. Negro soldiers of the victorious Republic look on approvingly at street dice games. All this to show that the Negroes are unfitted for freedom. Fri. 6-13-47

GWTW cries rape against Negroes and justifies Klan brutality in the cynical scene where Scarlett is approached by a white man who tries to rob her. Big Sam, her former slave (he refused to be freed) comes to her rescue. Following this a freed Negro tries to rape Scarlett. Big Sam fights him off too. When Scarlett tells Rhett Butler about the incident, he calls out the night-riders. The entire Negro community is terrorized by the Klan, we learn from Rhett.

The lynching of Negroes is aided and abetted by films like 'Gone With The Wind'.

This whole sequence is like a page out of a southern lyncher's autobiography.

GWTW slanders the memory of Abraham Lincoln. Idolizes the sons and daughters of the rich slave-holders. Insults the Negro people and the great anti-slavery crusade which freed them. Makes a farce of the fight for democracy.

In this period of growing mob rule in the South the introduction of a lynch film like **GWTW** can do enormous damage. This is precisely the type of film the House Un-Americans and their Hollywood finger - men are encouraging with their witch-hunt against democratic films and their makers. Fri. 6-13-47

By protesting the revival of **GWTW** decent Americans will be taking an important step in the fight against reaction in the arts. To the offensive!

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"Hazard"

Screen Star Protests Cutting of Negro Part

53a(3) Defendw

Chicago, Ill.

LOS ANGELES — Presently the target of Congressional committees in Washington, Hollywood faced another tempest when Paramount Picture star, Paulette Goddard, voiced sharp objections last week to the studio's decision to delete the character of "Jerry" from the script of her new picture, "Hazard." 11-1-47

Miss Goddard charged that the role was eliminated 'merely because he is a Negro who is portrayed in a sympathetic role."

She said they were referring the matter to the Screen Actor's Guild of which organization she is a member.

She also said her actions were not motivated by disagreement with the studio because she was on the friendliest of terms with Paramount as "an artist and citizen."

"A few months ago my guild discussed and came to friendly agreement with the motion picture producers regarding the employment of Negro actors and the treatment of Negro characters on the screen," she said.

When contacted, a Paramount studio spokesman explained that the role was a one in which an intelligent Negro played the part of a porter in a low class tavern in the novel. Sat,

The spokesman claimed the role was deleted because of a lack of footage in the picture to develop the part. Chicago, Ill,

He admitted that the author wanted the studio to include the part just as is. He stated the studio was not thinking of the South or of Lloyd Binford, Memphis censor, when they made their decision. Sat, 11-1-47

The picture, under the direction of George Marshall is scheduled to begin production this week.

From other sources in Hollywood studio was assertedly caught between two fires—one of offending the South and the other of offending the Negro public by a screen portrayal of an intelligent Negro as a menial.

Taking a verbal blast at the studio's action was Louella Parsons, Hollywood columnist and radio commentator, who commented on the incident a fortnight ago on her Sunday radio program.

Cab Calloway Makes First Film Since Sensations Of '45

Daily World
53 (3)
Atlanta, Ga.
Wed. 2-19-47

NEW YORK CITY— Cab Calloway, his hi-de-highness of hi-de-ho, has detoured his famous orchestra from its currently record-breaking theater tour into New York for a week of intensive work on the new feature length film "Hi De Ho". Calloway will star in the flim besides leading his band .It is Calloway's first film since Andrew "Stone's Sensations of 1945," a United Artists release.

"Hi De Ho" which is a story built around the Calloway band, is not the actual story of Cab Calloway's orchestra but is, instead a dramatic musical built around typical Calloway jive and antics. The film will be released nationally early this Spring.

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"Knock On Any Door"

Motley's Book Bought for Film

Pittsburgh, Pa.,

HOLLYWOOD — The purchase of Williard Motley's "Knock On Any Door," best-selling novel, by Mark Hellinger Productions, marks the second time that a Negro writer this year has received a fancy price for a novel in Hollywood. Sat. 10-25-47

Frank Yerby started the ball rolling when he peddled "Foxes of Harrow" to 20th Century-Fox Studios.

The film dramatization of the book is current movie fare.

53a(3) 1947 lives of Booker . Washington or George Washington Carver

Hearst Suggests Life Of Booker T Be Filmed

Defender, Chicago, Ill.

Sat. 12-20-47

HOLLYWOOD-----Thousands of eyes, blue and brown popped in unbelieving surprise Monday when they opened to the editorial page of the Los Angeles daily Herald Express, said to have the largest circulation of the Hearst papers in the west, and read the following two-column head in bold type:

12-20-47

The Editorial Follows:

"Why do the great motion picture Co. devote so much time and money to the production of gangster pictures when there are so many stimulating, interesting, and purely constructive subjects, which would lend themselves to the films?

"Why hawen't the lives of Booker T. Washington or George Washington Carver who did so much to uplift and better the lot of the Negro, been made the subject of a film story?

"Booker T.Washington, born in [illegible]s of slavery, was tireless in his efforts to become an educated man. This done he sought to bring education to his fellow Negroes. The story of how he organized Tuskegee Institute, and almost alone developed it to the point where in 1931 it had 275 instructors and 1,450 students, would make a dramatic and constructive picture!

33a(3) 1947

Tobias Tells Democracy Need At Film Premiere

Atlanta Daily World
Atlanta, Ga

NEW YORK—(ANP)—"It is only when children of all races, cultures and faiths learn to live, play and work normally and naturally together that the ideal of democracy in American life can be realized," said Dr. Channing Tobias, noted educator and member of the President's Committee on Civil rights, to an audience of over 700 men and women, leaders in education, religion, social work and youth-serving organizations, who attended the premiere of "Make Way For Youth," motion pic ture produced by the youth division of the National Social Welfare assembly, and shown for the first time at the Museum Art Wednesday evening.

"As a member of the President's Committee on Civil rights," contin ued Dr. Tobias, "I am especially impressed by the message of the film, and want to say how significant I think the work of the youth division of the National Social Welfare assembly is for realizing the objectives of that committee."

Dr. Tobias shared the platform with Pearl Buck, novelist and Nobel prize winner; Ezra Stone, the "Henry Aldrich" of radio and others, among them Frank L. Weil, chairman of the executive commit tee of the National Social Welfare assembly, who presided.

PRAISE NEW MEDIUM

All the speakers praised "Make Way For Youth," as a new medium for the betterment of human relations. The 16MM movie, narrated by Melvin Douglas, dramatizes the way in which inter-organization youth councils can bring teen-age youngsters together on community projects and so give them practical experience in democratic citizenship.

11-22-47

"Make Way for Youth" was filmed in Madison, Wis., which has had a youth council for several years. Tom Peterson, of the Madison Youth council, told the audience how that whole community, young sters and adults alike, worked together on the production of the film during the past summer. A simultaneous premiere of the movie was held in Madison the night of November 19.

"Make Way For Youth," a 16MM production which runs 22 minutes may be ordered from Association Films, Inc., 347 Madison Avenue, New York. N. Y. Rental rates are $3.50 daily, $10 weekly, $15 for two weeks, and $25 for one month. Pur chase price for a print is $60.

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Screen Guild to Handle "Miracle"

HOLLYWOOD — "Miracle in Harlem," third all-colored film produced by Herald Pictures in New York City, has been completed and is set for an early release by Screen Guild Productions, marking the first independent colored picture to be distributed by a national distributing company.

Stepin Fetchet, comedian, heads an all-star cast including Hilda Offley, Sheila Guyse, William Greaves, Creighton Thompson, Lawrence Griner, Kenneth Freeman, Jack Carter, Sybil Lewis, Milton Williams, Monte Hawley, Ruble Blakey, Alfreda Chester, Deek Watson, Savannah Churchill, Norma Shepherd, Lavada Carter and the Juanita Hall Choir and Lynn Proctor's trio.

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"New Orleans"

Pittsburgh, Pa. Courier

Flicker Premiere— Louis Armstrong, who sees first important flicker effort opened on Broadway in the big town Thursday, is shown (top) with Vincent Impelletteri, president of the New York City Council, whom he personally invited to the gala premiere. The "New Orleans" opening was a big event in Manhattan. Art Hodes and his mixed River Boat Jazz Band spiced the entire proceedings with a unique parade up the stem. Playing a salute to Armstrong, the group, shown here in front of the theatre attracted wide attention. It was the third largest opening in the history of the Winter Garden. Sat. 6-28-47

Critics Glad Hand Film Starring Louis Armstrong

Pittsburgh, Pa. Courier Sat. 6-28-47

NEW YORK—That opportunity, which tradition has it comes but once in a lifetime, made a return visit to Broadway Thursday night when the Jules Levey production of "New Orleans" opened at the Winter Garden Theatre for an extended run.

Starring Louis Armstrong on the beige side with a tinge of his life of jazz to theme it together, the flicker features many of the greats of the popular American music. Topping these are Billie Holiday, "Kid" Ory, Meade Lux Lewis, Red Callendar and Charlie Beale among others. Sat. 6-28-47

Credited with the third largest opening the Winter Garden has had in its illustrious history, the flicker was received with warm adjectives by most of the reviewing critics. All of them were enthusiastic about the work of Armstrong and the music the film offered. What they are endowed with was treated as a dynamic art medium and came off the silver screen in a believeable manner.

Though the flicker opened at the usual early morning hour adhered to here, a special event was set up for the final night performance which highlighted the events of the day. Appearing in person, Louis Armstrong brought along a mixed crew of star musicians to give the late audience a rare treat. Among the group were Peanuts Huckle, Bob Haggart, Dick Cary, George Wettling, Big Sidney Catlett, Jack Teagarden and Bobbie Hackett. The entire proceedings were broadcast nationally and picked up here by WNBC. A standing room audience watched and listened.

[AN EDITORIAL]

Pittsburgh, Pa. Courier

Jazz and the Movies

Occasionally Hollywood turns out a motion picture which by its mature approach to and respectful treatment of its subject within the framework of entertainment, gives evidence of the depth and purpose the motion picture is capable of achieving.

Sat. 7-5-47

Such a picture is "New Orleans," now playing at the Winter Garden, which for the first time in screen annals presents the musicians who fathered jazz as creative artists making a significant contribution to musical literature and to American culture.

* * *

Jules Levey, its producer, and United Artists which is releasing it, admit to a constructive purpose in making "New Orleans," but with the true artistry of showmen they did not lose sight of the fact that the motion picture is a commercial enterprise and to be successful as such must provide entertainment.

* * *

The result is a chronicle of the growth and development of jazz through the struggles of such jazz luminaries as Louis Armstrong, Meade (Lux) Lewis and a host of the early jazz men who began their music-making in New Orleans barrel houses and on Mississippi paddle wheel boats in the early days of the century.

Sat. 7-5-47

Jules Levey and United Artists deserve a round of applause for their presentation of a vital subject and the living people concerned in it.

The Pittsburgh Courier

Jazz Film Hits Main Stem Fancy

Pittsburgh Pa. Sat. 7-12-47

NEW YORK—"New Orleans," the Jules Levey motion picture which combines a history of jazz music with the life-story of Louis Armstrong, will be held over at the Winter Garden Theatre, Broadway and Fiftieth Street, for a third week. The popularity of Satchmo, Billie Holiday, Kid Ory, Barney Bigard, and other great Negro musicians is said to account for the success of this picture, which is one of the outstanding screen hits on Broadway.

LOUIS' LIFE STORY

In tracing the true history of jazz music, the picture necessarily follows the life of Louis Armstrong, who has done more than any other musician to spread the fame of New Orleans jazz throughout the world. Jazz music, which is generally recognized as the only original American art form, is as popular in Europe as it is in the United States, largely through the efforts of Armstrong, who has played concerts at opera houses and music halls in eveary important Europeon city.

"New Orleans," which continues to do excellent business at the Winter Garden Theatre despite the heat wave which has badly hurt so many theatres, brings together, for the first time in more than twenty-five years, a number of jazz stars who originally played together in New Orleans' ill-famed Storyville.

The New Pictures

Mon. 7-14-47

New Orleans (United Artists), which deals with early jazz, tries hard to give its subject the love and enthusiasm it deserves. In many respects, the movie does no more than clumsily suggest the fine picture that might be made about jazz. An elementary history of the cellar art, *New Orleans* barely hints at the fascinating redolence and toughness of New Orleans' red-lighted Storyville, where jazz was born, and little of it is imaginatively filmed.

The plot: the king of Basin Street (Arturo de Cordova) is run out of town by the mother (Irene Rich) of a music-minded debutante (Dorothy Patrick) who likes him and the short-haired music played in Arturo's basement by Louis Armstrong (Louis Armstrong). Arturo and Louis move on to Chicago and finally to world success, which is excuse enough for everybody to kiss and make up.

Some of the people who worked on the film and acted in it plainly have a real feeling for jazz and the feeling shows up on the screen with honesty and warmth. The genial touch of Elliott Paul (*see* Books) is often clear in the script; the Negro musicians—notably Armstrong, Singer Billie Holiday, Trombonist Kid Ory and Guitarist Bud Scott—act and play their music with freedom and pleasure. At the end, regrettably, jazz becomes "respectable"—probably the worst break it could get.

General audiences will be no more than mildly pleased with *New Orleans;* even jazz lovers may be let down. But the film does give Louis Armstrong a chance to reproduce some of his best numbers.

The NATION

Armstrong, who seems to me one of the most likable people in the world, and certainly as fine a musical talent as this country has ever had. (Some unknown Negroes and whites have developed music even finer.) All the same, the movie is a crime. Not only is it horribly inept and unimaginative in everything itself is too often cut short, or smothered as background for pictures which everyone else who knows what a beautiful film could be made about jazz. For fail to carry it out; and as the ultimate triumph, jazz wins over a full-dress audience—which is a little as if St. about New Orleans, centered on Louis

Motion Picture Herald 3-27-48

and his colleagues. I like "New Orleans" because, barring Djon Mili's rather too alligatorish short, it is the only movie ever to show any real feeling for jazz; and because the Negro musicians are much more nearly at ease than is usual in movies; and because of

Mama Don't 'Low

There was a song not many years ago about "mama" not permitting certain types of musical instruments to be played " 'round here." The melody—if such it was—pointed out, however, that it mattered not what "mama" 'lowed, the singer would play his trombone (or other instrument) anyhow.

Well, Memphis and Shelby County, Tennessee, that great area under the watchful eye of Ed Crump, has decided that Massa Crump don't 'low no jazz playing 'round Memphis or anywhere atall in Shelby County —that is, if the jazz playing is in the United Artists' film, "New Orleans." This new film offering is said to depict the story of jazz from its "origin" in Basin Street to the present. "Origin" deservedly has quotation marks because the experts who will lecture learnedly about Bix Beiderbecke at the drop of a phonograph needle still are squabbling over where jazz got its start.

Making this bit of news still more provocative was an equally short news story from Memphis—a community which, itself, has had something to do with the development of what is known as native music. Arriving in Memphis, W. C. Handy announced that he intends to will his famous trumpet to the city, for deposit in a museum on legendary Beale Street. "Mr. Blues" himself should consider whether his gift will be fully appreciated. Of course, the Memphis censors are not disavowing jazz—in the dispute over the picture in question; they seem upset because there are "red light districts" and "gambling places" in the film. Of course, Memphis, a great old-time river-boat port, never has known anything of either of these.

Sat. 6-7-47

Trumpet King's Biography Glittering Show Case for Jazz; Pic Will Hit B'way

Pittsburgh, Pa. Courier Sat. 6-7-47

53a(3)

By BILLY ROWE, Theatrical Editor

NEW YORK—"New Orleans," the motion picture about the birth of jazz in the sin-soaked environments of the city from which its title was taken, will make its Broadway debut at the Winter Garden Theatre next week. Produced by Jules Levey from an original story by Elliot Paul, it is being released through the vast channels of United Artists.

Though not the best screen fare to ever come out of Hollywood, it is by far the most outstanding and authentic biography of jazz ever recorded on film. Starring Louis Armstrong and Billie Holiday on the one hand and Arturo De Cordova along with pretty Dorothy Patrick on the other, it is not without its daring moments in showing of its mixed cast.

Beyond that, however, is its audacious theme which is dominantly the history of Armstrong. Found at the birth-bed of jazz, his herculean effort played an important role in elevating it from the honky tonk to the pinnacle of the classic.

To give his birth and growth of jazz production an authoriative background and a geniuness of purpose, Levey brought to the screen many of the imortals of the musical idiom depicted. Playing themselves, these men provided many historic examples of America's contribution to musical literature. Foremost among them are "Kid" Ory, the famed trombonist who gave Louis Armstrong his first chance to be heard, Barney Bigard, clarinetist; Zutty Singleton, drumer; "Papa Mutt" Carey, cornetist, and Bud Scott, guitarist. From the present generation were added Red Callender and Charlie Beal who doubled as musical technical adviser to the producer.

AUTHENIC SETTING

The Tinsel City's first real evolution of jazz, giving credit where it is due, was filmed in authentic Crescent City settings. Pinned together by a trite framework of romance, its stronger ties were knotted about the then amazingly sophisticated music which poured out of Basin Street to later engulf the ear channels of the entire world.

The picture is at its best when known truths forced Hollywood to swing away from the stencils of honky-tonk showmanship. At that point the genuine stature of the production comes to the fore and is elegent entertainment. When it brings out the intricacies of those musicians who had a strange beat to sell and the craftsmanship of their salesmanship, the flicker challenges the imagination.

JAZ COMES TO LIFE

When Louis Armstrong toots his horn, hiting notes between flat and natural as well as those in the diatonic scale; when Meade (Lux) Lewis contributes his inimitable brand of boogie woogie; and the oldsters plus Woody Herman make with the hot licks, "New Orleans" comes to life on the screen in style and fury. At such a time it appears like a rich tapestry of acting and is unfailing entertainment. Sat. 6-7-47

Of course the opus won't please everybody and there are those among us who might object to certain things. However, looking back upon the period and the city which gave it birth, many things are understandable.

Judging it on the basis of entertainment and not social significance, we saw it as a step forward in the right direction insofar as Hollywood is concerned. Surely it is the first time that it has allowed its cameras to grind out the life history of a Negro, which by and large is what "New Orleans" is all about.

Pittsburgh, Pa. Courier

They Made Jazz History —

"New Orleans," the flicker built around the life of Louis Armstrong and the evolution of jazz, will make its Broadway debut in New York next week. .Rated the best jazz opus ever to come out of Tinsel City, the film features many immortals of this style of music. .Left to right: Papa Mutt Carey, who played in its early days; Kid Ory, who is acclaimed one of the greatest whose life inspired the picture; Bud Scott, who trombonists of our time; King Satchmo himself made jazz history with King Oliver in 1904; Barney Bigard, clarinet ace, who rose to fame with Ellington, and Billie Holiday, an exponent of one of the oddest jazz singing styles of our generation.

Armstrong Remembers NewOrleans And Mama

PM New York, N.Y. Fri. 6-13-47

53a(3)

By Seymour Peck

To pleasure seekers *circa* 1910, the Storyville district of New Orleans was the place to go. It was rowdy and bawdy, it was low down and wide open. Jazz, still pretty new in 1910, was getting its bearings in the Storyville honky tonks; the men who played it were happy with their music. They were earning their living; what people came to go around and sing in the places with three other kids. We'd pass the hat and split up the money. That was our 'hustle.' Some nights I'd make $1.50. Man, $1.50 then was like $50 today. It went a long way for me and my mother and sister. Fri. 6-13-47

"They didn't let kids in Storyville, but we got away with it," Armstrong went on in the hoarse tones that are his trademark. "With the hot sun beating them to death, kids of 15 look like they was 21."

"Today they're trying to modernize New Orleans," Louis said. "There's a housing project where ol' Storyville used to be."

The young Louis came to know the musicians of Storyville—King Oliver, Bunk Johnson and the rest —after an unfortunate experience he had when he was 13. "It all started in the beginning of 1913. It was New Year's Eve and I found up a nickel here and there. I used to Storyville for did not concern them.

The days of Storyville will be recreated in the new film, *New Orleans*, which opens next Thursday at the Winter Garden. And with rare good sense, Hollywood has given a major role to one of New Orleans's key jazzmen. He is, of course, Louis Armstrong.

Armstrong reminisced about Storyville yesterday in the pleasant, tree-shaded house he and his wife have in Corona, L. I.

"The Navy closed down the *New* place in 1915," he said. "It seems with some sailors got messed up with some sporting girls. They made has everybody get out of Storyville New overnight.

Louis Armstrong, the beloved 'Satchmo' of jazz, and his wife Lucille. Armstrong, who will be 47 on July 4, will sing, play trumpet and act in *New Orleans*, the United Artists film opening next Thursday at the Winter Garden.

The way I'd shoot that thing the walls would tremble. The kids thought it was great, me with the six shooter. I was going great, too, until"—Louis suddenly put his arms around himself—"I felt someone hugging me hard from the rear. It was a detective.

"I got sent to the Waifs' Home the next day, New Year's. All the kids were eating. Me, I was crying so hard I couldn't touch anything. You know how kids cry when they're in trouble. So I got nothing. The next day, tears and all, I was hungry. I ate."

Captain Joseph Jones, the man in charge of the Waifs' Home, later taught Louis to play the bugle and the cornet. "I always had a funny ear and I could learn pretty quick. My favorite was *Home Sweet Home.*"

Louis' mother got him home 18 months later. "Three days a week she brought up some kids for some rich people, that's how she got me out of the Waifs' Home. The rich people vouched for me. She couldn't have gotten me out herself. There was no definite sentence, they just used to keep you there until they thought they could let you out. I could see all the boys running away, but as fast as they could run, the law'd have someone who could run faster. Then they'd get 100 lashes.

"I didn't run off," Louis said tersely. "I stayed."

Louis' mother lived to see her boy go to Chicago and become prominent as a cornetist, and later as a trumpeter. "My mother died in 1927," Armstrong said. "I'm glad she got to see some of the good things before she died. We had such a struggle. She worked in the cotton fields, in the sugar cane fields, all over. She sure knew how to take a nickel and stretch it.

"My mother always called me Louis," Armstrong said quietly, "not Louie."

Corn All But Buries Good Jazz in Film 'New Orleans'

Daily Worker New York, N.Y. Fri. 6-27-47

By E. Benson

Here was an opportunity for Hollywood to do a real service for the Negro jazz artist, to make an exciting picture about a contemporary art form that is very much a part of our culture. And incidentally, to make a lot of money. But they certainly muffed it.

Lacking any real understanding and taste they felt it was necessary to throw in a story about the girl, the gambler and a lot more trivia, when they had such artists as Louis Armstrong, Zutty Singleton, Meade Lux Lewis and Billie Holiday. On the few occasion that they let these artists play and sing, the film rose above the clap-trap of the story and really got going. Fri. 6-27-47

TERRIFIC MUSIC

In a much too brief scene, Louis Armstrong meets Meade Lux Lewis and asks him what kind of music he is playing. Louis tells him that it's Kansas City music and then proceeds to play a couple of terrific choruses. We could have listened for at least another 15 minutes and so could Louis, judging from his response.

When Billie Holiday sings with one of the best little bands in the world behind her, the producers again feel it necessary to give you several close-ups of some of the white principals in the story or some other equally ridiculous diversion and there you have the whole problem again. Fri. 6-27-47

To top it all, when the picture is almost over and it would be possible to deduce that the greatest contributions in early jazz were made by Negro artists, all of a sudden and for absolutely no reason at all you are introduced to Woody Herman and his band. It's Herman and not Louis Armstrong that finally gets to play in the grand finale at the concert hall and so all the prejudices and mis-conceptions have been satisfied and continued.

When real talent and artistry are thrown away or ignored it can be the most maddening thing in the world. Why couldn't Mr. Levey have been satisfied to have been the producer of a picture with some of the greatest names in jazz in it? And why couldn't he have let them carry the ball?

NEW ORLEANS: Screenplay by Elliot Paul and Dick Hyland. Directed by Arthur Lubin. A Jules Levey production. Released through United Artists. At the Winter Garden.

—*Ager*

Armstrong Gives 'New Orleans' a Needed Lift

PM New York, N.Y. Fri. 6-20-47

When *New Orleans* is over, what lingers is its many blessings, its deep delights.

Still floating on the golden tones of Louis Armstrong's trumpet, one can forget the intrusions of the story, striving to become one of those all - encompassing, imitative, cymbal-crashing movie sagas—when all the time it's got at hand the precious source material to make it a simple, honest and fresh American music folk tale; when all the time it's rich with the real thing.

Cecelia Ager

When it's over, one can only be grateful to a movie that despite its pretensions, presents Armstrong with some other great Negro musicians, and sometimes lets them play together, sometimes displays enough faith in them to let them play a number through.

One can only be grateful to *New Orleans,'s* producers for assembling the best band Armstrong's ever sat in with, and sometimes letting them take it; for sometimes realizing that the artifice of its story hasn't a chance against the art of its musicians—and leaving great enough alone. Fri. 6-20-47

And on one count the whole of *New Orleans* merits respect: it presents its Negro musicians always as people first, artists second—never as clowns.

New Orleans starts out describing the origins of jazz in New Orleans, and because its musicians know something about that, and its writers have a feeling for it, too—in the beginning it's fine. It has authenticity and flavor. Listening to The Blues come wafting by on Basin Street, listening to Billie Holliday's easy letting-go in the deep, beautiful sadness of her song—one feels that once the actors stop their consarned prattling—this is going to be all right.

But there is more and more of the actors—nice people in their place, some other movie—because it's been deemed best to give them a terrible lot of story to squabble through.

They've got the Classics versus Jazz, the Gambler with the Broken-Heart of Gold, the Little Lady Who Becomes an International Concert Star—to act out. Somehow, too, the problem of booking Woody Herman and his band into Carnegie Hall gets in; as well as monstrous production numbers, with revolving stages. Fri. 6-20-47

The music of Louis Armstrong and his associates is heard less and less and the plot more and more. Nevertheless it *has* been heard, and the rare geniality of his personality encountered. That's the good and the important thing about *New Orleans*, the thing that makes it worth your while.

—Cecelia Ager

PM Reviews ✔

NEW ORLEANS, a United Artists release; screenplay by Elliot Paul and Dick Irving Hyland, from an original story by Paul and Herbert J. Biberman; directed by Arthur Lubin; produced by Jules Levey. At the Winter Garden.

Miralee Smith	Dorothy Patrick
Mrs. Smith	Irene Rich
Colonel McArdle	John Alexander
Nick Duquesne	Arturo de Cordova
Endie	Billie Holiday
Henri Ferber	Richard Hageman
Grace Voiselle	Marjorie Lord
Louis Armstrong	Himself
Kid Ory	Himself
Zutty Singleton	Himself
Barney Bigard	Himself
Bud Scott	Himself
Red Callendar	Himself
Charlie Beal	Himself
Woody Herman	Himself
Meade Lux Lewis	Himself

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"The Peanut Man"

Clarence Muse Film Indicts N.Y., N.Y. Race Bias

Daily Worker

Tues. 6-10-47

CHICAGO.—The Peanut Man, a 45-minute film starring Clarence Muse as the late George Washington Carver, is a Hollywood movie lambasting Hollywood itself for catering to racial bias, the July issue of Negro picture magazine **Ebony** announces.

Third Hollywood-made film about Dr. Carver, **The Peanut Man** depicts the struggles of a West Coast producer in trying to interest financiers in backing the production. And according to the **Ebony** photo-story, the short deserves hosannas of praise if only for the frank, blunt words in the opening scene:

"It's not the people who pay the box office who are trained sheep. It's some of the people running Hollywood. They're always afraid to step on somebody's corns when it comes to the truth about races and religions.

Independently produced by Tony Paton, the movie was dreamed up by Paton and Negro character actor Clarence Muse after a Jimcrow incident involving the two in a TWA plane over Dallas, Texas.

"Paton is certain," **Ebony** declares, "he will get national distribution of the picture despite its criticism of Hollywood."

Tues. 6-10-47

Nicholas Bros. In Color Pix

Pittsburgh, Pa. Courier

(53a(3)) Sat. 4-19-47

HOLLYWOOD—"The Pirate," one of MGM's most lavish technicolor pictures starring Gene Kelly and Judy Garland, and currently in production will afford the Nicholas Brothers ample opportunity to demonstrate their super smooth dancing abilities. Both are cast to excellent advantage.

A large cast of race extras and bit players are also included in the film which is laid in the colorful Caribbean Sea locale in romantic days gone by. Sat. 4-19-47

Vincent Minnelli who directed "Cabin In the Sky" is director.

53a(3) 1947

"Sarge Goes To College" (Song, "Open The Door, Richard")

Daily World Atlanta, Ga.

SONG TITLE WINS SCREEN ROLE — Hollywood.—"Open The Door Richard," the song number that has been sweeping the nation as featured by Jack McVey and his hep combo, has finally opened the door to film studios and possibly success for the originator of the zaney tune. Jack McVey and his combo, has just been signed by Steve Broidy, president of Monogram pictures to feature the number in a forthcoming production.

"Sarge Goes To College," is the title of the film which McVey and company are slated to appear in. The cameras are scheduled to start grinding February 27. Allan Hale Jr., has been assigned the title role with Freddie Stewart and June Preisser featured. Will Jason will produce and direct the picture. — (Negro Press Bureau Photo) Wed. 2-19-47

A Dish for Dixie

HOLLYWOOD might have made a horrible mess of translating Uncle Remus to the screen, but the DISNEY rendition, opening here today under the title, "Song of the South," could hardly be improved upon. It is authentically in the true JOEL CHANDLER HARRIS tradition.

The picture contains some first-rate in-the-flesh actors, as well as DISNEY's inimitable cartoon characters. JAMES BASKETT, the Negro who takes the role of "Uncle Remus," is the shuffling, white-bearded antebellum slave incarnate. His voice, his gestures, his chuckles are all perfection. A little colored boy named GLENN LEEDY, playmate of the little white boy, is superlative in his minor role.

Among the cartoon characters, Brer Rabbit is, of course, the hero, but Brer Fox is probably the most fetchingly portrayed. Brer Rabbit is clever, resourceful, insouciant and always victorious, while Brer Fox is truculent, scheming, ravenous and vengeful. Yet while bouncy Brer Rabbit has his points, toothy Brer Fox, with his wicked eye and flashing "tushes," seems to have a slightly more electric personality. And let us not overlook dumb, bumbling, lumbering Brer B'ar, whose role is highly amusing.

One's chief regret is that the animals do not strut a longer hour upon this stage. The picture's principal charm lies in the performance of "Uncle Remus," and in the antics of Brers Rabbit, Fox and B'ar. The story with live characters which supplements the cartoon portion of the film might have been shortened to advantage, and the delightful cartoon section might well have been enlarged. After all, DISNEY fans can't get too much DISNEY. And when WALT recreates three of the South's favorites as deftly as he has done Brer Rabbit, Brer Fox and Brer B'ar and then intersperses some catchy tunes, the South hollers for more. It's a dish for Dixie. 3-12-47

Practice of Discrimination

"Song of the South", one reads, is a film shown in white theaters in Washington, D. C., but excluded from theaters of negroes, and one infers that in the capital of the nation discrimination is practiced by negroes

NAACP Raps Award to 'Song of the South'

Sharp issue was taken today with **Parents Magazine** by Walter White, Executive Secretary, NAACP, for its award of a medal to **Song of the South,** Walt Disney's film of the Uncle Remus stories. Mr. White, in his telegram, stated:

"The National Association for the Advancement of Colored People is shocked by the award of the January **Parents' Magazine** medal to **Song of the South,** which glorifies racial stereotypes and virtually justifies slavery by picturing it as an idyllic system. One of the chief causes of racial friction in this country is the half-truths and untruths which are planted in the unsuspecting minds of young peoples which in later years causes the perpetuation of dangerous and divisive prejudices.

"Award of the medal by a publication so highly respected and circulated as **Parents' Magazine,** which many of us have read for years, is not in keeping, in our opinion, with the high standards which it has always maintained."

'Song of the South' No Disgrace

Everyone is entitled to his opinion provided it makes sense. It certainly does not make sense for Negroes to wax indignant over a play depicting a period when they were slaves. We are not the only people who have been slaves. Judging by what we have done in the 84 years since we were freed, even that crime against humanity did not kill our spirit or ambition. Therefore the spasm of picketing levelled against the movie, "Song of the South" seems to us much ado about nothing.

There was reason for our opposition to "The Birth of the Nation" but even then we did not use good sense. Our opposition was the best advertising that that Ku Klux Klan story got.

"Song of the South" is a children's story, clearly a mixture of fable and local color. We have to read evil into it to see it there.

While we're discussing our people's reaction, let's make it clear that there is no shame in slavery for us. It was the slave-holder who was shamed, not the victim. 'Tis said that the newly-rich put on a lot of "side" and pretend never to have known things common to most mortals. For that they are properly scorned. Sure we were slaves. So were the blond ancestors of the present British, the French and everybody else. We learned trades under slavery's hard task-mastership. We learned the diplomacy which has enabled us to out-distance any other dependent minority. In the same way that individuals and communities have monuments erected to their beginnings and struggles, so will we look back upon slavery and see it as the starting point of a career that has put some of us in the forefront in business and statesmanship and social uplift. George Washington Carver, the friend of Henry Ford and Thomas Edison, was born in slavery.

Harris' "Uncle Remus" tales certainly is not new. One readily can grant that it presents a pre-Civil War Negro in a most lovable light. As portrayed by James Baskett, Uncle Remus towers spiritiually and temperamentally above the whites who own him. His tales to small fry, colored and white, other woodland denizens, is an "old South" manifestation of the wisdom of Aesop and the holy breadth of St. Francis. Nevertheless, as Mr. Beavers suggested, the film should be shelved and dusted off for showing as authentic Nineteenth Century folklore somewhere about the dawn of the Twenty-first Century.

THAT UNCLE REMUS is depicted as having a deeper and wiser influence on a lonely little white boy than the lad's own parents have, is true enough. There is not an objectionable scene, as far as true spiritual dignity goes, throughout the film. The sentiment is decent. Uncle Remus is a character of profound beauty and strength.

But too many white persons, North and South, are going to leave theaters concluding that all Negro slaves were marvellously happy in the "old South." They are going to lend a more sympathetic ear than ever before to those superficial whites who aver that the Negro is happier without education, that education only confuses him and makes him discontented.

"Song of the South", unfortunately underwrites the mawkish emotional outpourings of professional Southern colonels. It might better have been titled "Sop to the South." Its real landscapes drenched in the gaudy and unreal beautifying of Technicolor; its cartoon backgrounds poetizing magnolias and honeysuckle, the film transfigures blowsy shacks and rutted roads. The South becomes a bright, happy, ideal world of charming slaveowners and joyous Negroes forever singing.

What is seen is not the South, but a mythical place that never existed and never could exist this side of the frontiers of poetry or paradise. And our movie audiences, mostly stupid, uncritical folk, will tend to mistake Disney's South for the awful realtiy.

"Song of the South" bears about as much resemblance to the real South, old or new, as a Hollywood press agent's account has to the real life of the movie colony. It will delight kids and, in itself, will stir the heartstrings of most adults. But it is not a song of the South. That is the essential lie, wherein a tale beautiful in itself is useful to grubby Southern politicians who help keep Wall Street up by keeping Negroes and poor whites down.

* * *

HAD WALT DISNEY been concerned with spreading a great truth timely for humanity—instead of concocting commercial pseudo-idealism—he could have kept the tale mythical and have shown a beautiful white story-teller and a beautiful Negro story teller, both simple, primitive and happy. He could have shown white and Negro slaves singing joyously together.

From such an allegory, the implication could be drawn that education brings confusion and discontent to whites and Negroes alike. The curse of the intellectual has ever been the theme of the decadent who feel the need to return to the earth. If education is bad for the Negro, it is bad for the white, and all schools and colleges should promptly be closed down and never reopened.

But such is not the implication of "Song of the South." Only Negroes should be kept simple and earthy: such is its indirect message, however unintentional. A wider truth

WHITE MAN'S VIEWS

"Song of the South" Might Better Have Been Dubbed "Sop to the South"

By TED Le BERTHON

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

IT was Solomon, several thousand years ago, who declared "there is a time for everything." And the time when Walt Disney's Technicolor production, "Song of the South," may safely be shown without endangering the progress of realistic race relations is fifty years in the future. That is the opinion of George A. Beavers Jr., president of the Golden State Life Insurance Company, a thoughtful, conservative Negro leader.

Mr. Beavers uttered his opinion at a meeting of the Los Angeles County Committee for Human Rights, which coordinates the activities of thirty-two interracial groups. His opinion resulted in a resolution deploring the making and showing of the film at this time.

Mr. Le Berthon

The time for showing this Disney filmization of Joel Chandler

Ann Petry's "The Street" Optioned for Screen Play

Afro-American
Baltimore, Md.

HOLLYWOOD—Both of Hollywood's trade journals, Variety, and The Hollywood Reporter, recently carried stories of Ann Petry's best seller, "The Street," being optioned for motion picture production.

According to the reports, Phil Carter, former Metro and Warner Bros. publicist, has taken the option on the novel which was published last year as a Literary Fellowship Award volume by the Boston firm, Houghton-Miflin.

It is Carter's intention to film the book in cooperation with a Hollywood independent producer and release it through a major outlet. It is expected that the film will be budgeted at around $200,000. Sat. 6-7-47

The significance of the project is that Hollywood has never before essayed a non-musical colored film, nor has any actress been assigned as meaty a role as that of Lutie Johnson, the beautiful young mother, who wages a courageous battle to make a home for her young son in Harlem's teeming 116th Street.

Among actresses suggested for the lead in "The Street" are Hilda Simms, Lean Horne, Ruby Hill, Dorothy Dandridge, and Suzette Johnson, Pacific Coast charmer, who landed the coveted part of Belle Savage in the now-being filmed, "Foxes of Harrow" at 20th Century-Fox.

53a(3) 1947

"Thats Life"

Goodman And Hampton Revive That Torrid Sextet Of Past In Picture

53a(3)

Chicago Defender: Sat. 8-16-47

Chicago D... 8-16-47

HOLLYWOOD—Negro advancement in movies received a tremendous improvement in Hollywood with the making of Danny Kaye's picture, "That's Life," which brings Lionel Hampton to the fore as a featured artist.

For the first time Negroes have been given straight parts without reference to pleasing any special section of the country, but just acting normal as they would in everyday life. The picture, "That's Life," is being made in technicolor under the expert direction of Howard Hawkes.

Also sensational is the fact that the movie band is interracial and under the direction of Lionel Hampton.

Chicago, Ill.

Benny Goodman, long famous for his introduction of the Negro-white musician idea, has played a valuable role in working with Howard Hawkes and Danny Kaye in keeping the picture on a high level of entertainment and giving Negro musicians full recognition for their contributions. Even those who felt that such an opportunity meant the usual "burlesque" type presentation, have been given the brush-off by the high levels of performance required.

Lionel is being featured as Comedian Danny Kaye's pal who teaches him the art of swing on the vibes, drums, and piano. As usual the Hamp is a "work-stopper." One of the camera men reported that when the director, Howard Hawkes, gave the "Hamp" the honor of choosing his favorite song to play for a particular scene, the bandleader chose his immortal "Flying Home" which is headed for a national revival as a No. 1 top tune.

In one scene the Benny Goodman sextet, which started Hampton to fame, performs. Already Goodman has asked Hampton to join him in reviving this great group.

Sat-8-16-47

In this connection, during Hampton's "Treasury Bandstand" program over NBC last Sunday, Aug. 3, Hampton awarded a gold cup to Benny Goodman, for being chosen the most popular white band leader by the Hamp's National Teen-Ager clubs.

Despite the heavy work in the movie, the Hamp also found time to break discrimination at the Meadowbrook in Culver City. Now State Rep. E. A. Welters learned Monday of the sudden death of his sister, Mrs. Yulee C. Hull, of a heart attack while en route on a train to her home in Jacksonville, Fla. Mrs. Hull was returning home after a two weeks' visit with Welters in Chicago and appeared to be in good health at the time she

53a(3) 1947

Today's Film:

53a(3)

'To Live in Peace' New Italian Film

Daily Worker, New York, N.Y.
Enc. 11-25-47

IN THIS SCENE from "To Live in Peace," the new Italian film at the World, Franco Serpilli gives shelter and aids the escape from the Nazis of a wounded American soldier.

11-25-47

By Herb Tank

TO LIVE IN PEACE, the new Italian film that followed **Open City** into the World Theatre yesterday, is a film of rich promise, but its promise is never made good. Told in the realistic, and often poetic, manner that we have come to expect from the better Italian films, **To Live in Peace** bogs down from lack of clearcut purpose. At that point it parts company with such film classics of post war Italy as **Open City** and **Shoe Shine.**

* * *

THE STORY IT TELLS has the stuff of reality. There is a little Italian village that exists almost apart from the world of war and fascism. So isolated is the village that the fascists limit its organization to the point of merely appointing a political secretary, and the Nazi's content themselves with stationing a single soldier there. The village almost lives in peace. But one day two American soldiers, one of them a Negro, escape from a Nazi prison and make their way to the village. The Negro soldier has been badly wounded. A peasant family shelters them and hides them. And so, war comes to the little village.

There is good stuff in this simple story and in the fresh realism of the peasant characters. The warm, human portrayals of such actors as Aldo Fabrizi (he was the priest in **Open City**) suggest some of the feeling of the Italian peasant novel **Fontamara.** But there is none of the revelation of contemporary Italian life that the other two films had and the promise of **To Live in Peace** remains unfulfilled. Even the sharp bite of anti-fascism is missing.

* * *

THOUGH THE PEASANT characters are drawn with keen observation of reality, this observation and understanding does not extend to the characters of the two Americans. It seemed to me that in the writing of these two roles the authors leaned much too much on accepted literary and screen types and too little on life itself.

The white soldier is an intellectual, poetically tired of the careworn world, expressing vague literary yearnings to return to the simple life of the soil. But my chief objection is to the role of the Negro soldier. 11-25-47

Though the Negro character is approached with sympathy, it is shocking to see how often the film unconciously reflects the attitudes of Hollywood toward the Negro people. It is not so much the Uncle Tom that was exported, but the good natured, simple, irresponsible, "I got rhythm" concept that has been accepted in too much of Europe.

* * *

THE MOST OBJECTIONABLE aspect of the film is the plot gimmick that has the Negro soldier hiding in the wine cellar when the Nazi comes snooping around, and then getting drunk, busting up the wine cellar, and thereby exposing the peasant family.

TO LIVE IN PEACE. Screenplay by Suso Cecchi D'Amico, Aldo Fabrizi, and Pietro Tellini. Directed by Luigi Zampa. With Aldo Fabrizi, Gar Moore, and John Kitzmiller. Italian film with English titles at the World.

It can not be argued that this Negro soldier is only an individual and what happens in the film is logical and plausible. It is a fact of contemporary life that a Negro character assuming a key role on the screen becomes not merely a character but a generalization about the Negro people. Intentions be damned! this is the way the world is, and though good-goody roles are no answer, this is a fact of life that has to be understood and acted upon and changed as more realistic Negro characters are brought to the screen. The strength of the well drawn role of the Negro fighter, and Canada Lee's performance, in **Body and Soul** was that it understood this. The weakness of **To Live in Peace** is that it hasn't understood this resulting in the drawing of a Negro character that will serve to aid the smears that have circulated in America about the conduct of the Negro soldiers overseas.

* * *

IT IS POSSIBLE to portray a Negro, or a Jew, or any other minority, with all their complexities as human beings, with their strengths and weaknesses, and as heroes or as villains, without chauvinism and without perpetuating attitudes of superiority.

This has been done in literature. It can be done on the screen, but it requires a much deeper understanding than was evidenced in this new Italian film.

53a(3) 1947 "To Live in Peace"

Speaking of Movies:

Local Boys Make Good—in Italy

PM New York N.Y. 11-28-47

By SEYMOUR PECK

This is the story of two American boys, one Negro and one white, both unknown in this country, who went to Italy and became movie stars there.

Gar Moore

The Italian film they performed in together, *To Live in Peace*, will have its American premiere Monday at the World, and both boys—John Kitzmiller and Gar Moore—are hoping that now they will no longer be unknown in their native land.

How they found their ways to Italy and got into films spoken in Italian by all-Italian casts was told to us Friday by Moore, who has returned to New York since making *To Live in Peace*. 11-28-47

"It all comes out of this fine realism the Italians are putting into their movies," he said. "*To Live in Peace* is based on a true story by a monk about two American soldiers who came to the monk's town in flight from a Nazi prison camp.

"They were in bad shape, the Negro had been wounded in the escape. And the simple farm people living in this town held by the Nazis suddenly found themselves in the most awful danger. For, out of their humane desire to help the sick and the hunted, they had to enter into a conspiracy against the Nazis."

In making *To Live in Peace*, Moore said it was inconceivable to director Luigi Zampa that anyone but Americans should play the two soldiers. He therefore visited a Negro Army regiment stationed in Leghorn where he found Kitzmiller. Kitzmiller had never acted before.

Got Negro Soldier From Army Post

Sun.

"He was still in the Army," said Moore, "so Zampa had quite a time getting him into *To Live in Peace*. Finally, as a good will gesture, the Army gave Kitzmiller a 20-day furlough to come up and make this film, for which he was not allowed to take any money."

However, after Kitzmiller got out of the Army, he got a part in another Italian movie and the producer gave him the salary he should have gotten for *To Live in Peace* in addition to his wages for the new film.

Were there many roles for Negroes in Italian films, we asked.

"Kitzmiller is doing very well," Moore answered. "He's still in Italy and he's made several pictures They don't give him parts that specifically require a Negro. He's played romantic leads, he was recently the love interest in a tragedy.

"And he's very happy in Italy. It's a beautiful thing to see. The great multitude of Italians are natural people, and they don't understand racial problems because they are not natural problems. They enjoy a Negro performer as much as they enjoy an Italian or a Frenchman."

Moore himself came originally from Chelsea, Okla., and he never saw an ocean until he was 23 which was four years ago. That was when he came to New York. After the usual ups and downs common to an aspiring actor—including a few weeks as a singer in a Ben Yost chorus at the Roxy—Moore got a job in *Dark of the Moon*, playing seven parts and understudying 11 more.

One day when he was rehearsing for the road tour of the show, an agent came to watch him, then asked him if he wanted to go to Italy.

"I thought he was kidding," said Moore. "He said it as though Italy was the name of a new show. I had never known Italian. All I knew were the regular school things—four years of Latin, five years of French."

A Very Substantial Increase in Salary

But Moore was getting $115 a week in *Dark of the Moon* and the agent offered him fare both ways, all expenses paid, and $350 a week. Naturally Moore said yes. He arrived in Rome in January 1946 to appear in *Paisa*, to be made by Roberto Rosselini (*Open City*). But *Paisa* was not ready to get under way, so Moore spent the next five months assiduously learning Italian.

When Rosselini at last summoned him to work, Moore discovered that he was to play an American soldier who could hardly speak Italian at all. He had to go before the cameras trying not to remember how proficient he had really become in the language.

After *Paisa*, which will be seen in America soon, Moore got work in a film called *The Night Brings Advice* and then he was signed for *To Live in Peace*. By this time he was so well-known in Italy that he obtained $1000 a week.

He made a fourth film, *Genoveffa di Brabante*, in which he got to portray an Italian, a Robin Hood character of medieval days. Then he returned to America last July with the intention of establishing himself better here.

"It's so funny to come back here after being so well established in Italy, where *To Live in Peace* is doing the most terrific business," Moore said. "Then to come back here and no one even knows who you are. After making four pictures in six months in Italy, I'm going crazy sitting around here with nothing to do.

"It's funny, the last picture, *Genoveffa*, I made with Harriett White, an American girl from Boston. In advertising the film, they billed us all over Italy as 'The Two Great Dramatic Actors From The Roxy In New York.'"

In *To Live in Peace*, Italian film opening Monday at the World, two American boys (Gar Moore, carrying John Kitzmiller on his back) have leads. They play GIs fleeing from the Nazis who are befriended by an Italian farmer (Aldo Fabrizi). Frabrizi will be remembered as the priest in *The Open City*.

PM New York N.Y.

FOREIGN FILMS

Times

In Praise of 'To Live in Peace' and 'Panic'

Two Recent Imports From Abroad

New York N.Y.

By BOSLEY CROWTHER

IN the first place, let's hope that nobody is going to pop up today with that old crack which is usually made by Hollywood's champions whenever anyone praises a foreign film—you know: "We only see their best ones but, brother, you should see their junk!" For we mean to discuss this morning two recent and fine foreign films—and that truculent attitude toward them is about as helpful or intelligent as a Bronx cheer. The films we mean to honor are the Italian-made "To Live in Peace" and Julien Duvivier's "Panic," his first post-war film made in France.

"To Live in Peace" is a picture which we confidently predict will take its place in seasoned judgments among the few eloquent films of our times. And that is because of no flashy or sensational action in it nor because of an elevated story or any rare cinematic style, but merely because it states simply but with tremendously cogent images the shame and disgust and bitter irony of normal humans being wracked by hates and war. And the beautiful thing about it is that it does this in a richly jocose way, so that only as it is ending does the fullness of its cosmic jest unfold.

Sun. 11-30-47

In Vino Veritas

Briefly, it tells the story of some peasants in an Italian village during the war who find themselves secretly harboring an American journalist and a wounded American Negro soldier who have escaped from a Nazi prison train. What shall they do—turn these fellows over to the one Nazi guard in the small town or follow their natural, human instincts and aid them to escape with their lives? Obviously they try the latter, with immensely humorous caution and bickering, until — horrors! — the Nazi policeman encounters the Negro in the peasant's house. Only —this is the titanic irony—both the Nazi and the Negro are drunk and, instead of seizing the prisoner, the wine-loosed Nazi clasps him warmly to his heart and together these two nominal enemies go howling through the night-filled village streets. The villagers think the war is ended. Factional feelings and hatreds are dropped. Comes the morning, however, and disillusion. It is a shattering commentary that we have here, done with magnificent insight and pictorial authority by

And it's

tic manner upon the susceptibility of mobs to vicious sway. For it seems that most of the good pictures which have come from the Continent since the war have had some note of bitterness in them anent the weaknesses of the human race.

In this one it is the weakness of the people in a Paris suburb to jump to conclusions from suspicions and to act violently thereon. A murder has been done in the suburb; an old lady has been killed and robbed. In the same community there lives a fellow of odd appearance and eccentric ways. Slowly a cheap local footpad who has actually done the deed begins to foment suspicion against this fellow when he discovers the latter knows of his crime. And he also persuades his doting girl friend to take advantage of the strange man's love for her by trying to wheedle the evidence from him and then by planting a clue in his room. With the trap thus set the slimy footpad "exposes" the innocent man and has his girl lure him into the market place, where the enraged mob sets upon and destroys him.

Maybe that sounds a bit morbid, but the film is so intelligently composed and so finely played for subtle shadings of both a humorous and deeply poignant sort that it never becomes oppressive, just absorbing and arresting to the end. Michel Simon as the misjudged victim and Viviane Romance as the girl who vampires him are excellent in the main roles of this modern-day Samson-and-Delilah tale, while several other actors are fascinating as local characters.

Otherwise

The distinction of a picture of this sort both in depth and revelation of an adult theme is evident when you compare it with a referable Hollywood job such as "Out of the Past," which opened at the Palace just one day prior to the opening of "Panic" at the Rialto last week. For "Out of the Past" is also a melodrama about an all right guy—a private detective in this case—who is dragged into a sordid plot by a bad dame, the guy being Robert Mitchum and the dame being sad-eyed Jane Greer. But where "Panic" has character and meaning this one has only patter and plot, which is superficially intriguing until the plot gets so thick the course is lost.

To Live in Peace (Lux-Pao; Times Film). The little village seemed to have been mislaid among the hills by careless History until the war of 1944 A.D. *To Live in Peace* records, in a high-keyed eclogue, one villager's confrontation of History.

The first reels describe the sweet upland bedlam of hens and houseflies, pigs and children in which Uncle Tigna (superbly acted by Aldo Fabrizi, the priest in *Open City*) lives. He indulges his nagging wife as if she were a pet horsefly, sneaks supper to the children when they are being punished, stains his legs up to the knee treading his grapes, fusses more than the cow over a new calf.

There is a war, they say, down in the valley, but up here there is only one German soldier and one Fascist political secretary. *Ma cos'è questa guerra?* Tigna wonders—until he finds two U.S. soldiers, escaped war prisoners, in his barn. The Americans stay in Tigna's attic until the Negro G.I. (intelligently played by Johnny Kitzmiller, an ex-captain in the U.S. Army engineers) is well enough to travel. When the lone German unexpectedly pays Tigna a call, the Negro is hustled into the wine cellar and proceeds to get crazy drunk.

The events that follow, in an epileptic thrashing between comedy and tragic irony, come pretty close to the Dostoevskian mood. After a wild spree, the Negro and the Nazi, both blind with drink and international good will, jitterbug out into the night to tell the world amid ecstatic gun bursts that the war is over. The town goes crazy. By the time Tigna can restore sanity, the German is sleeping it off in the street. Time

Next morning, for a long moment, the whole village holds its breath as the German stumbles to his feet. Will he remember the Negro—and what will he do about it? New York, Mirror

Rarely has any film trod so surely the treacherous path between a laugh and a shriek. Like *Open City* (TIME, March 4, 1946) and *Shoeshine* (TIME, Sept. 8), *To Live in Peace* has been trampled into a sort of rude excellence under the rude weight of Italy's long burdens. U.S. moviegoers will not see many more such films from Italy. Italian moviemakers have decided to turn to subjects with more popular appeal; it does not pay, apparently, to be too good. Mirror, 11-21-47

THE SCREEN

Times, New York N.Y.

'To Live in Peace,' Italian Film, With Aldo Fabrizi Playing Comedy Role, at World

TO LIVE IN PEACE: Screen play by Suso Cecchi D'Amico, Aldo Fabrizi and Piero Tellini; directed by Luigi Zampa; produced by Carlo Ponti for Lux-Pao Films and presented by Times Fil mCorporation. At the World Theatre.

Uncle Tigna	Aldo Fabrizi
Ronald	Gar Moore
Silvia	Mirella Monti
Joe	John Kitzmiller
Hans	Heinrich Bode
Corinna	Ave Ninchi
The Grandfather	Ernesto Almirante
Political Secretary	Nando Bruno
The Doctor	Aldo Silvani
The Priest	Gino Cavalieri
Franco	Piero Palermini
Citto	Franco Serpilli

11-25-47

By BOSLEY CROWTHER

The revivified Italian film industry, which has sent us such powerful post-war films as "Shoe Shine" and "Open City," has now sent another one along that takes a place of distinction among the fine motion pictures of our times. Less grim and emotionally lacerating than the two pictures mentioned above, yet equally (if not more) absorbing in its keen comprehension of mankind, it follows a rich vein of satire in its bold tragi-comedy. "To Live in Peace" is its title and it replaced the long-run "Open City" at the World last night. Times.

As did those two previous pictures, this one also explores the extraordinary effects upon people that derive from a climate of war. But where "Shoe Shine" and "Open City" were on levels of violences and concerned various strata of society complicated in urban life, "To Live in Peace" finds its substance upon a much more tranquil plane and among a group of peasants who are closer to nature and to the soil. 11-25-47

Actually, it is the story of the reactions of some Italian villagers to their moral responsibilities when they suddenly find in their midst a wounded American Negro soldier and an American journalist, both of whom have escaped from their Nazi captors and are lost behind the lines. And particularly it is the story of one stout and self-respectinf villager who is sick of political dogmatism and who rallies the other villagers to the moral test.

On a broader basis, however, it is a study of fundamental humanity and of the towering irony of simple people of peaceful disposition being compelled to hate one another because of war. And it is in this area of contemplation that the superior satire of the story is achieved—first in the attitude of the peasants toward the soldiers and, second, in the disposition of a Nazi to the American Negro when both are drunk.

There is beautiful compassion and glowing humor in the caution yet determination with which the villagers hide the two Americans, after children have found them in the woods, and treat and protect them with the same husbandry that they naturally give all decent

Aldo Fabrizi in "To Live in Peace"

living things. But the height of the side-splitting irony comes when the one Nazi guard in the town gets rip-roaring drunk, finds the Negro (who is hidden in a wine cellar and has got drunk, too) and goes howling through the night and the village with him, leading the villagers to assume the end of the war. The nocturnal merger of all divisions and then the tragic realizations in the morn make for some of the most indignant derision of anti-human factionalism that we've seen.

Not only is it a good story but it is pungently and credibly played by a fine cast, headed by Aldo Fabrizi, who also helped write the script. Fabrizi, who is vividly remembered for his brilliant performance of the priest in "Open City," here manifests a superior and unsuspected talent for comedy. As the most involved peasant in the village, since the fugitives are hidden in his barn, he gives a delightfully humored performance of an endangered yet stoical man. And his interior passion and dignity in the tragic moments of the film attest the scope of his talents. He is most strikingly comparable to the late and great French actor, Raimu. 11-25-47

Gar Moore and John Kitzmiller are remarkably forthright and genuine as the American journalist and Negro, respectively, and Heinrich Bode is aptly dense as the Hun, while Mirella Monti is glowingly nubile yet appropriately resolute as the peasant girl. Ernesto Almirante as a squeaky ancient, Ave Minchi as a scolding wife and Gino Cavalieri as an owl-eyed prelate contribute other gems of characterization. Time.

Directed by Luigi Zampa at an expressively modulated pace and against beautifully realistic backgrounds, "To Live in Peace" does that wonderful thing of supporting our faith in humanity in an enjoyable and moving way.

53a(3) 1947 "Variety Girl"

Bias Botches Bailey

Memphis Censor on Cutting Spree; Cuts Pearl Bailey From New Film

Pittsburgh Courier Sat 9-13-47

MEMPHIS, Tenn.—Lloyd T. Bindford, this city's old man of the shears who has been chairman of the censor board here so long nobody seems to remember when or how he got in, acted up again last week with drastic effect. With nothing but bias directing his shaking hands, he clipped two current Hollywood films so badly, there's small doubt that either one of them will ever be able to be repaired. It goes without saying that the two flickers were made with colored performers prominently featured

The first to come under the clippers of the old guards of the board was "Variety Girl," which featured Pearl Bailey. The sequence was straight away ordered out despite the fact that it was so important to the picture the name of Pearl Bailey was carried in both the screen billing and newspaper advertisement. When the picture opened at the Malco Theatre the billing was there, but Pearl's part in it was bare.

Still on a cutting rampage, Binford and his board all but ruined Hal Roach's "Comedy Carnival" in an effort to take out of it the face of the colored lad whose part in it was similar to that of Sunshine Sammie in the old "Our Gang" days.

FORCEL CANCELLATION

Scheduled to be shown at Loew's State here the flicker had to be cancelled by United Artists and it

hern California semi-pro base- champions copped the State Sunday at Oakland ball park hitewashing the Los Angeles e team, Southland Kings, 10-0, e a large crowd.

the previous Sunday at kside Park in Pasadena, the s triumphed 13-2, over the armes.

winners composed mostly o er coast leaguers, were fa ior to the coppers in hitting pitching.

53b(1) 1947

Eddie "Rochester" Anderson

Rochester 'Steals Show' Held for Blast Victims

(53b(1) Afro American
Baltimore Md.

HOUSTON, Texas — Eddie (Rochester) Anderson, comic of the Jack Benny radio show, was king for a day here recently.

Rochester, who accompanied the troupe here to stage a benefit for victims of the Texas explosion, stole the show wherever he appeared.

Rushed by Admirers

Crowds gathered at the Municipal Airport long before the Army plane bearing the group arrived.

The mob rushed the plane as soon as it landed with Rochester the most sought-after in the group of entertainers. 5-10-47 Sat.

Rides with Mayor

Polics had to clear the crowd away from Rochester's car so that the group could drive into town.

On reaching Main and Leland Streets, Benny, Rochester and Mayor Holcombe entered an old jalopy, a version of Benny's famous Maxwell, with Rochester taking the wheel.

Made Comic History

"Rochester," according to the Houston Post, "danced and joked his way to a new spot in Houston's comedy history."

10-13-47

The show staged at the City Auditorium netted the relief fund $40,000. And Rochester was responsible for much of it.

Associated Press artist Milt Morris pictures Jack Benny, Rochester, Mary Livingstone, Dennis Day, Phil Harris, Don Wilson checking a script.

Louisville, Ky.

By RALPH DIGHTON,

Associated Press Writer

HOLLYWOOD, Nov. 1.—Jack Benny is not bald. 11-2-47

Jack Benny is not stingy.

Jack Benny does not make Dennis Day mow his lawn.

That is, Jack is not completely bald, he is not as stingy as he pretends on his radio program, and he doesn't exactly make Dennis Day mow his lawn.

With age and dignity creeping up on him, radio's gift to Waukegan (Benny actually was born in Chicago) currently is torn between two desires. He sometimes gets a little annoyed with the fiction he has created in the minds of America's listeners, but he hates to toss aside a formula that has made him a fortune. Sun.

Benny has just signed a three-year contract after 15 consecutive years on the radio. During that time, Jack Benny, Mary Livingstone (his wife, Sadye Marks), Dennis Day, Phil Harris and Rochester have become household words. In all those years, the program has followed a standard pattern. You knew what you would hear when you turned on Jack Benny.

But now, what the program will be like at the end of the contract, no one knows Benny himself doesn't know today what he'll say on next week's broadcast. Best guess (Benny's) is that it will go on with "the same pattern and the same cast—unless we find something that's really good."

When Benny finds a gag that is good, he strings it out to the last gasp. The myth about his toupee started when he had to wear one for a movie. "But that's nothing," Jack says. "Practically every male star in Hollywood has to wear a hair piece of some sort—except Lassie." Sun.

The fabled miserliness had no such timely peg. It was first used, says Benny, "simply because it was a trait that any listener could recognize. It was an easy way to get laughs—every family has somebody who is pretty cheap." 11-2-47

"The trouble," Benny wails, "is that my writers have made it so convincing that I get from 300 to 500 letters a week berating me for underpaying Dennis and Rochester."

The secret of Mrs. Kubelsky's little boy's success, Jack believes, is twofold.

First, he "gives 'em lots of variety." Unlike many other comedians Jack likes to build up his supporting cast. "A show with five stars in it is worth more than a show with one star," he says. "And I don't have to work so hard. That way, people never get tired of any one character."

The second reason for Benny's professional longevity is that he does not regard his audience as a bunch of morons.

53b(1) 1947

"Aunt Jemima"(rs. Maud Wodfork McElroy)

New "Aunt Jemima" For Quaker Oats Program

Atlanta, Ga. Daily World

Fri. 3-21-47

CHICAGO, Ill. — Mrs. Maud Wodfork McElroy, 4947 S. Michigan Ave., Chicago, has been signed for the radio part of "Aunt Jemima" by the Quaker Oats company with an annual salary running into five figures, it was announced here last week.

Mrs. McElroy was chosen from 80 applicants as the person best suited to portray the role. Company officials were particularly impressed with her articulation, enunciation. and her ability to project her personality into the character "Aunt Jemima".

She left for New York on Sunday to familiarize herself with the show routine, but will return to Chicago in time for her first performance Monday, March 31. Currently, the show is being broadcast from New York City under the title "Ladies Be Seated." Fri. 3-21-47

TENNESSEE NATIVE

Mrs. McElroy, a native of Lebanon, Tenn., attended Tennessee State College, Nashville, and studied dramatics under the tutelage of Miss Ada Crogman. From there she returned to her home town where she taught in the public school system.

Her first radio experience was gained at the Los Angeles Times' station K H J on a program sponsored by the Pacific States Electric company. She was a member of the first group to win a radio "marathon" in the early days by remaining continuously on the air for 168 hours. She sang and told stories in the role of Uncle Remus' granddaughter.

Upon coming to Chicago, she taught dramatics for the Works Progress Administration and participated in a federal writers project in which several well known writers got their start. Her husband, Charles McElroy, is a clerk in the Chicago post office. Fri. 3-21-47

53b(1) 1947

Harmonaires

Vocal Ensemble To Be Guest Star On Network Program

Journal & Guide

Norfolk Va.

THE HARMONAIRES

Sat 11-22-47

NEW YORK—The Harmonaires, Gate Quartet. a group of eleven voices, piano, and director, will take a long step toward national recognition when they are guest-starred on the "Contented Hour," Monday night, Nov. 24, over the full NBC network.

The Harmonaires were organized in Columbus, Ohio, during the war years, and have performed on Station WLW as well as making many personal appearances. They are directed by Raglan Reid, a successful Columbus attorney, who is a graduate of Wilberforce College and Ohio State University law school.

During his college days he was a member of a quartet which attracted considerable attention. When Reid left them, the remaining three members went on to fame as the "Southernaires."

The group takes particular pride in the variety of its repertoire, which consists of over 400 numbers. They are particularly adept in the rendition of spirituals, but their arrangements are unique, in a style all their own. And they are equally proficient with novelty numbers, hymns, and folk songs.

The "Contented Hour," which features Buddy Clark as singing master of ceremonies, has played host to many other outstanding performers, among them Duke Ellington, Maxine Sullivan, the Delta Rhythm Boys, Lena Horne, the Charioteers, and the Golden

The CBS Jubalaires Close $20,000 Tour

Chicago Ill. Defender

NEW YORK — (ANP) — The Jubalaires, newest quartet sensation of Columbia Broadcasting System, brought to a close their three and a half months concert tour here recently. The tour, which was a success, took the group over 40,000 miles, out of which they grossed more than $20,000 in personal appearances. Sat. 5-31-47

During their southern tour, the Jubalaires were presented in joint concert with the Golden Gate quartet. Following their Texas engagement, Willie (Bill) Johnson, organizer of the original Golden Gates forsook the group for affiliation with the Jubalaires.

53b(1) 1947

King Cole Trio

TO THE KING—All the glory of ten years was heaped upon the musical brow of Nat Cole and his famous King Cole Trio which concluded a tenth anniversary celebration last week with a sensational opening at Frank Dailey's Meadowbrook in New Jersey. Going into the celebration with a concert swing at Carnegie Hall and several guest star radio shots, the fiddlers three were the center of national attention. Closing the Meadowbrook Monday the boys will move into the Paramount Wednesday for a three weeks run. Among the stars who honored the group on its tenth anniversary were, left to right, Carlos Gastel, personal manager; Nat himself, June Christy, Mel Torme who was guest star of King Cole Trio Time, Saturday via WNBC for Wildroot; Peggy Lee and Stan Kenton.

Threesome Opens Annual Paramount Session This Week as Show Headliner

Courier, Pittsburgh, Pa. Sat. 11-15-47

53b(1)

By BILLY ROWE
(Theatrical Editor)

NEW YORK—The King Cole Trio, which has been a constant headline maker since "Straighten Up and Fly Right," captured the imagination of the swing-sing public, stepped into that category again last week when it was signed by the makers of Wildroot Cream Oil for an additional year to headline its own coast-to-coast radio commercial.

The new pact, entered into on the eve of the group's first anniversary with the company, establishes a precedent in the radio world. Notwithstanding that, the Trio isn't the first colored group to break into the commercial channel, it is the first time that one has remained on a program for such a length of time, and at the conclusion of the original contract be re-signed for the same amount of time.

FIRST IN TEN YEARS

When Nat Cole and his group were first signed by the Wildroot Company last year, it was the first time since Louis Armstrong was given his own commercial, almost ten years before, that a Negro outfit became master of its own show. Since Armstrong, many colored artists have been featured in minor commercial roles with big name white stars. Rochester with Jack Benny; the Charioteers with Bing Crosby; Lillian Randolph with the Gildersleeve half-hour, and sundry others who were fitted into various guest spots.

Leaders among them have been Count Basi, Ella Fitzgerald, Lionel Hampton, Paul Robeson, Lena Horne and Hazel Scott. The Mills Brothers were handed the spot left vacant on the Kraft Cheese half-hour by the King Cole Trio when it pulled out to head its own show for Wildroot.

TOP RATING 11-15-47

The success of the Trio on WNBC's "King Cole Trio Time," heard coast to coast every Saturday from 5:45 to 6 P. M., can best be judged by this new signing. Since its inception, some of the biggest stars in the country, both white and colored, have spiced its guest list, a weekly feature of the fifteen-minute airing. Its national audience is made up of a cross-section of the Nation's population and the show is as popular in the South as it is above the Mason-Dixon Line. Executives of both the radio chain and the Wildroot Company look upon it as radio democracy in action.

In more ways than one the program has spelled advancement in radio for the Negro. In the main it has disproven the age-old belief that a colored commercial, in the American sense of the world, would not be accepted. No figures are available as to how much cream oil the group has sold in its year of radio salesmanship, but it has been enough to keep the threesome in its coveted job.

ON BROADWAY

Closing a successful run at the famous Meadowbrook in New Jersey, the Trio came into the Paramount Theatre on Broadway midweek for a three-week run with options. Making its first appearance there since a record-breaking ten weeks last year's end, the outfit enters the theatre this year as top headliner instead of added attractions. That's quite a step up for Broadway, and further reward for a three-some that's still advancing.

Between stocking up on recording backlogs, the Trio also had its flicker option picked up by Paramount and at the same time was signed to take a part in a 1948 musical picture scheduled for production by Sam Carslow. It will be nationally distributed by Sam Goldwyn and include a batch of famous radio and stage personalities.

King Cole Finds That His New Guitarist Is "All Reet"

Journal & Guide, Norfolk Va.
Sat. 12-27-47

NEW YORK—Nat "King" Cole is enthusiastic about his new guitarist. "We've sure got a 'fly-guy,' with us now," he said. Irving Ashby is the "guy," and very "fly" he is indeed.

"He's right, he's sharp, he knows music like a cat knows catnip," says Nat, giving a more lucid explanation of his terms, while at a break in rehearsal for NBC's "King Cole Trio Time."

Irving has proved himself worthy of this tribute during his many years of "working out" with bands on the West Coast. When Oscar Moore left the trio to join his brother's group, Nat didn't have to think twice about who should go in as a replacement. Everyone out West knew Ashby's work and gave him high recommendation. 12-27-47

PREVIOUS EXPERIENCE

Nat had heard Ashby before the war when he played with Lionel Hampton, and again later when he was a member of the ingenious Phil Moore Four. He put in a rush call to Ashby, who was then working as a free-lancer in California. Ashby, who considered this the peak offer of his career, took the next plane east.

Ashby, calm and dignified, looks more like a school-teacher than a jazz musician. In fact, he is. He heads the West Lake College of Music on the West Coast. One of its special attractions is a simplified method of learning to play the guitar, which Ashby himself originated. The staid-looking gentleman is married to a school-teacher. 12-27-47

Educated musically at the New England Conservatory which he entered on scholarship, Ashby, up to the age of 16, was entirelly self-taught. He was born in Sommerville, Mass., and attended the Roxbury Memorial School in nearby Boston.

In the course of the conversation about Ashby, Nat also enthused over a song which he thinks will outdistance all others — including "White Christmas"—as a holiday favorite this year. It's "The Christmas Song," introduced and recorded last year by the trio, who have had no small measure in pushing it to success.

Although not written by a trio member — it was composed by their good-friends, Mel Torme and Bob Wells—"The Christmas Song" has been, in effect, "adopted" by them.

GETS NEW CONTRACT—The King Cole Tri o with its new member, Irving Ashby (center) who replaced Oscar Moore as guitarist, has be en signed for an additional year of commercial radio broadcasting by Wildroot. The unit, with Cole at the piano, and Johnny Miller, is currently playing Broadway's Paramount Theatre.

"I've Never Been So Happy" Says King Cole Following Divorce Action

Daily World Atlanta, Ga.
Fri. 2-14-47

NEW YORK CITY—(CNS)—Nat King Cole, 28 year old famous shy-singer and owner of the country's best known trio, sighed and remarked that he has "never been so happy" after receiving news here that his divorce from his wife Nadine, to whom he has been married ten years, will be final in one year's time. However, either party may marry after three months, if they leave the country.

It is rumored that Nat will soon marry Marie Ellington, willowy former Duke Ellington singer, but no relation to the maestro. The two met when Miss Ellington appeared as a single at the Zanzibar Cafe in New York last summer, during the time the King Cole Trio headlined the show.

Friends of Nat and Nadine received quite a shock last December when Nadine, petite and comely, arrived from Los Angeles to join her confined to Los Angles. The pearing at the Paramount Theater and over NBC's Kraft Music Hall, to find that their domestic status had changed. Separated for seven months due to critical illness on the part of Nadine, in addition to a suit over the new $19,000 home bought by Nat and Nadine just before he left the coast in May, kept her conlned to Los Angeles. The suit concerned a prejudice matter of not wanting the Coles to live in exclusive Blueberry Hill in a secluded, scrumptious home on West 21st Street filled with plush chairs, deep rugs and Nat's trademark, a beauty of a grand piano. Mrs. Cole fought the case bitterly and won the right to stay.

DIVORCE RESULT

Soon after arriving here, Mrs. Cole, who was houseguest of Bandleader and Mrs. Andy Kirk at 555 Edgecombe Avenue, tried to keep the family together, but her efforts finally resulted in suing for divorce asking for the California home and a huge settlement, which was granted.

Married for ten years, Nat and Nadine met in the old show 'Shuffle Along' in Chicago. When it disbanded in Los Angeles, they were two starving kids without a dime. Nat luckily got a job playing piano and they married, helping each other to aspire to greatness. Nadine herself was a dancer, and appeared with her friend Lena Horne in 'Stormy Weather.'

Nadine, before leaving, commented that she was "so happy to be free." "Now I can sort of glance at those guys who were attracted to me as Mrs. King Cole!" Nadine was wined and wined at many receptions, attended every play on Broadway, bought an array of new clothes and in all had a "walloping good time" while estranged from her famous husband. She also commented that she would change the den at home to be feminine. "I had it fixed up as Nat's music room and now it's all mine," she related. "It seems so odd that all I was working so hard to keep together should fall apart, but I'm still young and happy and now that I've done my job in aiding Nat to be a tremendous success, I'm going into a career of my own and insure my own happiness."

Nat and Nadine, who sat together talking in Joe Louis' Restaurant until four a. m. (closing time) after a party given in Nat's honor last December, decided to part as friends."

Fri. 2-14-47

"The Nat that I knew and loved just isn't here anymore," Nadine sighed sorrowfully, "but the King lives on."....Meanwhile, Nat, nervously biting his fingernails, an old habit, continued to break all records on the air show and theatre tours.

Bergen and Crosby Shows Most Costly

Afro-American
Baltimore, Md.

NEW YORK — The estimated weekly network program costs of the Edgar Bergen and Bing Crosby shows are $25,000 each, according to a survey in Variety magazine.

The overall costs include production, expenses, actors, musicians, writers, royalties, freelance directors, transportation, prizes, etc., but not radio time.

Sat. 3-8-47

The Jack Benny show ranks third at a cost of $22,000. Bob Hope is scaled at $21,000. Fred Allen, Eddie Cantor and the Lux Radio Theatre at $20,000 each.

Amos 'n' Andy is produced at a cost of $17,000; Great Gildersleeve, $13,500; Duffy's Tavern, $12,500; Judy Canova, $10,500; Kraft Music Hall, $10,000; the King Cole Trio, $1750.

Sat. 3-8-47

Walter Winchell tops the commentators at $7,500; Lowell Thomas, $5,600; Gabriel Heater, $5,500; Jimmy Fidler, $2,000.

Pittsburgh, Pa. Courier

Sat. 3-1-47

Theatricals

Sat. 3-1-47

First to Be Awarded— The fabulous King Cole Trio, which has won more awards this season than any other group in the country, were also pushed into the top spot by Courier readers in the Fourth Annual Band Contest. Headed West to Hollywood, fiddlers three will not be able to appear at Carnegie Hall during the victory concert March 15. Because of that fact, they will be the first to receive the rare awards which will be given winners of the various branches by the "Joe Louis Punch." The sensational group will be honored next Saturday, March 8, during its Saturday evening (5:45) coast-to-coast commercial for Wildroot Hair Oil. The program will emanate from Cleveland, where the group will be playing a theatre engagement. Left to right: Johnny Miller, bass fiddle; Nat King Cole, pianist-vocalist, and Oscar Moore, guitarist and member of The Courier's All-American Band.

A Sermon, a Song—Fame

53b(1)

BALTIMORE

Because a small night club in California didn't look crowded enough, a musical group was born.

And because a member of the trio remembered a sermon his father used to preach, a song was born.

Baltimore, Md.
The Afro-American

And because of that song, the trio became one of the best known, biggest money-earning musical combinations in America.

Story Behind the Story

That's the story behind the King Cole Trio, currently playing Baltimore's Royal Theatre, and recently judged the top combo of 1946.

Sat. 1-11-47

It all began in 1937 when Nat Cole, a piano-playing singer, was doing a routine in a little California night club.

The manager liked Nat all right, but the place didn't look crowded enough. So he asked Nat to go out and form a trio.

Moore First Guitarist

Nat did just that. He took on a guitarist named Oscar Moore and a bass player named Wesley Prince—and these three became the King Cole Trio. During the war, Prince joined the Army. He has been replaced in the trio by Johnny Miller, bass player.

The Cole name means something to you now, since you've seen it on countless recordings, on the stage, and you've heard it on NBC, where the trio has its own weekly program every Saturday at 5:45 p.m.

But back in 1937, it meant nothing to anybody except the owner of the night club, who had to pay three musicians instead of one.

Sat. 1-11-47

Song Out of a Sermon

And it wasn't until several years later, when Nat happened to remember a sermon his minister father used to preach—an allegory about a monkey and a buzzard—that he sat down and wrote "Straighten Up and Fly Right."

The song caught on instantly, became a national hit and catapulted the trio into coast-to-coast fame.

And they've been there ever since, thanks to an empty night club and a minister's sermon.—NBC.

Theatricals

TO PART AFTER 10 YEARS

When the present tour of the King Cole Trio is completed, which includes a dance engagement at the local Savoy ballroom Friday night, Oscar Moore, guitarist, will retire from the act. Here King Cole is wishing Oscar the best of luck in the business venture he plans. There is the best of feeling between the pair as is evidenced in this semi-final handshake. Oscar is slated to be replaced by Irving Ashby when the trio returns to the West Coast.

NEW GUITARIST — Irving Ashby, center, is the new guitarist with the famed King Cole Trio. Ashby replaces Oscar Moore. Johnny Miller plays bass and King Cole, Cole, right, plays piano and sings, natch. The trio will play a concert in New York on Oct. 20.—Sockwell Photo.

Oscar Moore Quits King Cole Trio in Wrangle over Coin

NEW YORK—Oscar Moore, who quits King Cole after combo celebrates 10th anniversary with a concert at Carnegie Hall, Oct. 18, will climax a long series of wrangles with Nat Cole, Variety said last week.

He also will be giving up one of the top incomes of any sideman in the nation, for the guitarist in the past year has earned $57,000 with Cole.

His deal, says Variety, with that of the third member of the unit, Johnny Miller, calls for a percentage of the combo's earnings. Aside from all other income, for example, the Cole Trio received $96,000 in rayolties from Capitol Records last year.

Had Super-Spot

Last month, when the trio started its eastward trek from Hollywood, Cole and Moore had a superspat, reportedly over the amount of arranging Moore was doing.

Carlos Gastel, manager of the combo, tried to smooth matters by suggesting that Moore and Miller confine themselves strictly to playing, scrapping the percentage deals, with Moore drawing $750 and Miller $500 weekly the year round, but both turned down the proposal.

Irvin Ashby, formerly with Lionel Hampton's orchestra will replace Moore in the Cole group, with Moore joining his brother, Johnny, and his Three Blazers, which will be booked as The Four Blazers.

Cole Trio Scores in Boston Concert

Irvin Ashby Makes Debut With Combo.

BOSTON, Mass.—The King Cole Trio presented a critical Boston audience with a delightful concert of highly refined music last Wednesday night at Symphony Hall.

Among their improvisations were, "Sunny Side of the Street," a combination, "Summertime" and "Embraceable You," "Sweet Lorraine" and the much clamored for encore, "The Christmas Song."

Original Applauded

Originals receiving thunderous applause were Irving Ashby's "Allegro Suite" and Cole's Laguna Mood," "Nature's Boy" and "That's What."

Johnny Miller's clever manipulation of the bass fiddle gives a fluid drive and solid background to the executions of the ensemble. A burst of applause greeted his solo, "Breezy and the Bass."

Reluctant to Leave

The reluctance of the large audience to leave Symphony Hall after a full two and one-half hour program established the trio as tops in the jazz concert field. It is the first time a name trio has attempted an engagement of this kind.

Boston's talented Irving Ashby, replacing Oscar Moore on the electric guitar, acquitted himself brilliantly in his debut with the Cole outfit after only two previous performances with Cole and Miller in Toronto.

Shows Much Finesse

Executing in an unusually fast and clean cut style, Ashby proved himself a superb musician with all the refinement and sensitive tonal quality of the finished artist.

First taught by his brother, Julie, he remains modest in all of his successes. Formerly with the Sheloh Khall Electric Choir, the Eddie Watson Trio, Lionel Hampton and Phil Moore, he plays in a highly relaxed and sure manner, delivering his solos with the clarity and colorful variation of a master.

With his wife, the former Corinne Howe, a Boston school teacher, and his daughter, Ervelle, he makes his home in Los Angeles.

Moore Tells Why He Left King Cole Trio

LOS ANGELES (ANP). — "I want the public to know I left the King Cole Trio on my own idea, and there are no hard feelings dangling in the air between Nat, Johnnie Miller and my former managers."

Thus spoke Oscar Moore who arrived here last week to join his brother's unit, the Three Blazers, making it a quartet, after having been associated with the Cole trio for 10 years.

"Some papers have it out that I quit the group because I wanted more money, and that is definitely not true, if it was I would have left long ago.

Tired of Traveling

"I got tired of traveling and I wanted to make a change. I've always looked forward to joining my brother's group, and now my wishes have been fulfilled."

In addition to the Moore brothers, Johnny and Oscar, both guitarists, the new quartet includes Eddie Williams, string bass, and Charles Brown, pianist-vocalist.

Irving Ashby, former guitarist with Lionel Hampton and Phil Moore, succeeded Oscar in the Cole trio.

53b(1) 1947

The Marines

THE MARINES — These boys who bravely broke precedent in the Coast Guard during the War by combining themselves into a fine male quartet, have continued their successful march in a direction which broad-minded Americans would have considered impossible. They became part tof the Godfrey program in November, 1946. They are now heard on the entire CBS network every Monday, Wednesday and Friday for Chesterfields.

Doing Splendid Work On Chesterfield Program

Norfolk, Va. Sat. Sept. 6, 1947

The Mariners, who broke precedent in the Coast Guard during the war by combining themselves into a reputable quartet, are continuing their activities in civilian life. They became a part of the Arthur Godfrey program in November 1946, and were soon established as nationally famous "sustaining" radio artists. Journal and Guide

This group was enthusiastically accepted by the Chesterfield Cigarette Company when they took over the Godfrey Show and may be heard over the entire Columbia Broadcasting System every Monday, Wednesday and Friday.

55b(1) 1947

Scribe slighted in attempted interview with Mills brothers

Los Angeles, Calif. Tribune

By DOLORES CALVIN for CNS

PHILADELPHIA—The Mills Brothers, four guys who have been going strong in the music business for the past 18 years, have recently hit an all-time high by appearing on NBC's Kraft Music hall and heading the stage of the Paramount theatre in New York simultaneously. They opened the Club Zanzibar in Manhattan last Wednesday after two appearances on nation-wide radio broadcasts; and in addition, Kraft officials, after only five weeks on the air, have taken up their option on an extension of their 12-week contract to 26 weeks. Sat. 3-1-47

Such big-timers must be quite a story, I thought; so I took the train over to Philadelphia one evening during their engagement at Ciro's. I soon discovered that the guys who have had no less than three hits the past 12 months ("I Wish", "You Broke the Only Heart That Ever Loved You" and "Don't Be a Baby, Baby") don't know how to make a hit with the press.

I tapped Herbert Mills on the shoulder during intermission and received a mild, rather irascible, reception.

"Why didn't you tell me you were coming?" he complained. "You shouldn't just pop in on people."

Herbie was swallowing Canadian Club with water chaser. He was wearing a soft blue plaid suit like the rest of the quartet and the guitarist.

He motioned to a short white guy with a cigar and when he approached, Mills introduced him as his road manager. While Mills wandered off, the manager invited me to sit down (eventually) and began to explain that it would be impossible to interview the Mills Brothers, adding that he would be happy to have all the data we wanted written down by "the girl" in the office and sent us.

We told him that just about everybody knew the story of "four boys and a guitar". What we wanted was to know how they feel about things. Undaunted, the manager tried to tell us, but we stopped him cold with the reminder that he is no Mills brother.

Herbie had left the bar and gone upstairs to entertain fairer company perhaps. The other three members of the clan were wandering around the bar, chatting with waiters and show business promo-

The Mills Brothers

Fri. 1-31-47

Music Hall, the brothers are actually John Mills (extreme right) and his three sons (left to right) Herbert, Donald and Harry. They make their home in Bellefontaine, Ohio, with Mrs. John Mills and sisters, Dorothea and Pauline.

When Herbie finally returned, two minutes before they went on, we tried to get down to business.

"Didn't you get all the information you needed from our manager?" he asked. I pointed out that when you want to interview Sinatra, you want Sinatra, not his press agent.

"Why not?" Herbie persisted. I was beginning to get the idea he just didn't want to be interviewed.

"For the simple reason that he isn't you," I told him patiently. "For instance, could he tell me how you got your left hand bandaged?"

"It was a brawl," Herbie began reluctnatly. "Right near Sardi's on Broadway. Two white kids, little muggers, started fighting me and I had to handle them both myself. Tough guys, too. I don't want it mentioned —they didn't know who I was. But it happened the first week I was in the Paramount, and it's been bandaged 21 days. The doctor said I could take the tape off this week."

Someone slipped Herbie a Canadian Club mixed with water. He hates it mixed.

"We go to Europe pretty soon," he ventured to contribute. "But back to California first. There really isn't anything I can tell you. What did I do today? I slept all morning at the Chesterfield hotel. I woke up and wished Dad a happy birthday and went right back to sleep." Sat. 3-1-47

Mills Brothers to Open Zanzibar La Sullivan to Head Air Show

The Call Kansas City, Mo.

Fri. 1-31-47

NEW YORK. —(ANP)— The Mills Brothers and Eddie Heywood's band will open the Zanzibar in its new downtown location Feb. 5. The week before, Vanity Fair, now in the site which Zanzibar formerly occupied, will open with Gertrude Niesen, Jan Murray, Hal LeRoy, Boyd Raeburn's orchestra and other white entertainers.

An interesting commentary upon the difference, owners Joe Howard and Carl Erbe will have to meet in the two spots, one with colored entertainers and the other with white, is in the salary roll which will call for $8,000 a week at Zanzibar and $15,000 weekly at the Vanity Fair.

The Mills Brothers will get $2,500 per week for their stint but one of the heartening things is the manner in which the Mills Brothers are being received these days. For a time they were a bit out of the spotlight but every recent engagement has seen them clicking to better advantage than when they first startled the entertainment world with their unique style so widely copied.

Another performer who has quietly kept her place in cafe activity without much recent acclaim but who is now moving again to the top of the list is Maxine Sullivan. She is now heading her own air show over WNEW. Odd how she got the break.

It was her contribution at the all night radio charity stint for Sydenham hospital, the interracial medical institution here, which won it for her. She sang from midnight until 5 a. m., with accompanists from the station staff rotating while she went on and on. The station liked her work as well as her spirit and the

The Call Kansas City, Mo.

MAGIC ON THE AIRWAYS.—Magic is the password on the Kraft Music Hall where every Thursday at 9:00 p.m. (EST) over NBC the magic fingers of radio, Eddy Duchin, and the Mills Brothers with magical voices are featured performers. Recent newcomers to the 15-minute sustaining program goes under her own name. Too, Sydenham has created the Maxine Sulliyan committee for Sydenham. Fri. 1-31-47

The declining era for entertainers and bands so far as salaries go never seems to touch that miraculous combination, the King Cole Trio. They came in to town Sunday after a week at the Earle theater in Philadelphia. The take of the little combination with negligible overhead was better than $17,000, out of which they paid a couple of sustaining acts.

Mills Brothers on Kraft Hour

Baltimore, Md. The Afro-American

NEW YORK (ANP)—The Mills Brothers, vocal quartet, will replace the King Cole Trio as regular members of the Kraft Music Hall cast beginning Thursday (NBC, 8:00 p.m., CST). Sat. 1-11-47

The group, originally made up of four brothers, includes John Mills, his three sons, Harry, Herbert and Donald, and a guitar player. The senior Mills, who trained the group from infancy, joined the team when his son, John, died.

PORTRAIT OF MILLS BROS.

Father, Who Subbed for Son, Still Sharing Triumphs at 65

Afro-American - Baltimore, Md.

By MILDRED H. JOVIEN

NEW YORK—(ANP)—When John Mills Jr., one of the original members of the Mills Brothers quartet, died 11 years ago, it seemed as though an early end had come to one of the most popular harmony acts in show business. But fans hadn't reckoned with the boys' father and vocal trainer, who was then running a successful barber shop in Philadelphia.

Father John stepped into the bass spot less than a month after young John's death, and hardly a listener was aware of the change. He sings with the group today at the age of 65, proudly sharing the triumphs of his three sons: Harry, who sings baritone, and Herbert and Donald, tenors. Sat. 3-22-47

The Mills Brothers, currently featured in NBC's "Kraft Music Hall," were born in Piqua, O. They earned their first money singing for the customers in their father's barber shop in Bellefontaine, O., where they later settled

When the family moved to Cincinnati, the boys won jobs with a local radio station and soon were nging on 13 local and network programs each week. After a series of midwest vaudeville dates, they came to New York to open at Connie's Inn in September, 1930.

First Program in 1930

They began their first New York network radio program that same year and made their debut at the Paramount Theatre in 1931 with Bing Crosby, who also was making his first Paramount appearance. Sat. 3-22-47

Since then, they have been starred on many radio programs, appeared in motion pictures, played vaudeville and club dates coast-to-coast, and made five European tours. Popular with European audiences, they are booked for another tour abroad soon..

The boys are all married to former professionals, and Don, the only brother with children, has two boys and two girls, ranging in age from two to ten. The brothers' mother still lives in Bellefontaine, where Herbert also maintains a home. Donald and Harry reside in Los Angeles.

536(1) 1947

Ernest Whitman

ERNEST WHITMAN 536(1)

Beulah's Bill No Ball of Fire On-Mike but He's Hot Off-Mike

On-mike, Ernest Whitman as "Beulah's" boyfriend, Bill, doesn't seem like the kind of a guy who'll ever make something of himself. He's been courting star Hattie McDaniels, according to the script of the new CBS comedy series, for about nine years.

Seems that while Bill is not exactly lazy, he just doesn't seem to be able to apply himself to one job long enough to make Beulah feel secure in matrimony. (CBS, 7:00-7:15 p.m., EST, Monday through Friday, from Hollywood.)

Off-mike it's different story. Ernest is a man of many talents and an established success in the entertainment world.

His air credits include "Amos 'n' Andy," "The Rudy Vallee Show," "Sherlock Holmes" and "The Billie Burke Show." His screen credits include "Jesse James," "Third Finger, Left Hand," "My Brother Who Talks to Horses" and "Gone with the Wind," in which he played with Hattie HcDaniel.

He was born in Oklahoma City. He completed high school at the age of 16, and is a graduate of Tuskegee Institute where he excelled in his studies and in football and basketball. He is an ordained Methodist minister, a linguist with seven languages at his command, excellent concert singer and a bowling instructor.

The Whitmans have two children. The eldest, a daughter, teaches school.

Sees Education As Means To Solve National Race Problem

Daily World Atlanta, Ga. 53b(2)
Tues. 2-11-47

WASHINGTON, D. C.—(NNPA)—Congress can speed the elimination of race tensions by enacting legislation which will assure to all citizens their full rights, regardless of their race or color, declared Senator Glen H. Taylor, Democrat, of Idaho, in a radio address here last Sunday.

Speaking over Station WWDC in the forty-fifth broadcast of "Americans All," sponsored by the Institute of Race Relations, Senator Taylor shared the microphone with Ben Kuroki Japanese-American war hero, and Mrs. Grace S. Yaukey, sister of Pearl Buck, the author.

When the United States freed the slaves it took upon itself an obligation to educate both races and make it possible for them to live together in peace and harmony, Senator Taylor said. "That it has failed to do so is one of the most shameful marks in our national history," he told his radio audience.

MUST PUSH EQUALITY

Stating that this country must try to achieve the equality which the Declaration of Independence and the Constitution demand and which every "God-fearing American" knows is just, Senator Taylor said:

"I have often heard it said that you cannot legislate racial attitudes. This is a lie. Race hatred has been legislated all over the South. The laws of many states require that the Negro occupy a separate and degraded position. They constantly mark him out as an object of scorn and brand him with the mark of inferiority.

"We must remove that legislation of hatred," he continued. "We must remove the laws which say that a Negro cannot vote, or which say that Negroes must go to the rear of the bus, shamefully elbowing their way through the crowds of whites at the front.

"I have never seen anything more degrading than the spectacle of Southern trolley car with a Negro running the gauntlet of hate on the way from the fare box to the rear seats." 2-11-47

FAIR CONGRESS URGED

Senator Taylor said the only hope of the colored people lies in that they will get a fair break only when the nation selects a Congress which gives every man a fair break because it values human rights above property rights. He added that he had noticed in Congress that those men who consistently support the rights of the small business man, invariably support the civil rights of all citizens, regardless of race or color.

Mrs. Yaukey, who interviewed Mr. Kuroki on the program, drew from him the statement that the success or failure of World War II is to be measured by the way in which democracy is applied in the United States."

OVERALL RESPONSIBILITY

"I believe that our success or failure will be measured in the years to come by our realization now that responsibility cannot be left to the United Nations alone, but that in this atomic age, every American citizen must find a way to live with others of whatever race or background peacefully and cooperatively, nationally and internally," Mr. Kuroki said.

"I certainly do not believe that tomorrow's world will be handed to us on a silver platter, but that it will be achieved only by aggressive forward effort whether you are a politician, a student, or a farm boy from Nebraska."

The Americans All program was founded by Tomlinson D. Todd, president of the Institute on Race Relations and is a weekly feature of WWDC. 2-11-47

53b(2) 1947

Amos, Andy Perpetuate Racial Inferiority Myth

53b(2) Afro-American Baltimore, Md. Sat. 10-25-47

Variety Says Program Does Not Serve Best Interest of Public

NEW YORK (ANP) — "Amos 'n' Andy," the so-called "affectionately blackface comedy aired each Tuesday over the NBC network (9 p.m. ET), is an outstanding example of certain types of dialect comedy which tend to reinforce racial stereotypes, and "in so doing, help to perpetuate the myth of inherent racial inferiorities."

This observation appeared in a recent issue of Variety, trade publication of the entertainment world, which announced the return of the show to the airlanes with a larger cast and additional time.

Sat. 10-25-47

Not For Best Interest

Weighing the program on its sociological worth, the trade paper asserted that "such a series does not serve the best interests of the public."

"Obviously, Amos 'n' Andy is affectionately intended backface. Also, it presents colored people in an amiable light. Unquestionably, too, most of its listeners, including colored, regard it as innocent, enjoyable entertainment.

Perpetuates Myth

"However, the point has been raised repeatedly in recent years, whether certain types of dialect comedy, of which Amos 'n' Andy is an outstanding example, do not tend to reinforce racial stereotpyes and in so doing, help to perpetuate the myth of inherent racial inferiorities."

It was pointed out that one of the basic causes of bigotry is the myth that certain races are endowed with inherently greater intellectual powers. This "master race fallacy is fostered by stereotype thinking, such as the shibboleths that colored people are by nature simple, credulous, irresponsible and happy-go-lucky, or that Jews are naturally avaricious, smart and tricky, or Irishmen are inherently pugnacious, improvident and drunken."

Has Enlarged Cast

Variety held that there is a distinction between dialect comedy in general and that which is based on racial stereotype.

"Amos 'n' Andy" now boasts an enlarged cast, composed of Freeman Gosden and Charlie Correll, the principals; Lasses White, Eddie Green, Jim Basquette, Ernestine Wade, Wonderful Smith, Jester Hairston, the Jubalaires, Jeff Alexander's orchestra, a chorus of eight, and Announcers Burrie Wheeler and Ned Le Ferve. Its running length has been extended from 15 minutes to 30.

Afro-American Baltimore, Md. 12-20-47 53b(2) Sat.

YULETIDE TRADITION—Freeman Gosden (right) and Charles Correll rehearse their traditional Christmas program with little Pat Washington, who will portray Amos's daughter, Arbadella, when Amos explains the Lord's Prayer to the child on NBC's "Amos 'n' Andy" program Tuesday, Dec. 23, 9:00 p.m.

CAPITAL GETS RADIO ANNOUNCER

WASHINGTON — (ANP) — Reuben Brown has recently joined the staff of WQQW. He is the first Negro radio announcer in this city. Mr. Brown was born in Kansas City, Mo., and a graduate of the University of Kansas. He studied speech while in school and has done some dramatic work in the Little Theatre in Kansas City. He was a lieutenant in the army air forces.

ANNOUNCER FOR CAPITAL

WASHINGTON—(ANP)— Washington will get its second Negro radio announcer with the opening of the new station WOOK around March 29. The station has announced the signing of Harold B. Jackson as announcer and salesman.

N. C. GRAD INTERVIEWED—Wanti Gomez, a graduate of North Carolina College, as he was interviewed by Norfleet Whitted, announcer for Station WDNC in Durham during Kappa Alpha Psi's "Guide Right Week."—Rivera Photo.

ACE ANNOUNCER—With engineers handling the controls, Philip Belton is shown at the mike making the preliminary announcement prior to an address by ex-Governor Ellis Arnall in the B. N. Duke Auditorium at North Carolina College.—Stanback Photo.

Commentary on Liberalism

Two N. C. Radio Stations Employ Race Announcers

By A. M. RIVERA Jr.
(Staff Corr respondent)

DURHAM, N. C.—The great American hope, so often dimmed in the South by fanatical preservers of Jim Crow, mouthy bigots, and mob violence, is being fought for most energetically in this strange region of paradoxies by enlightened Negroes and whites.

Isolated instances point to the fact that liberal whites are beginning to tap the vast reservoir of 9,000,000 Southern Negroes for their talents. North Carolina, often labeled "the most liberal Southern State on the Negro question, presents several interesting variations to the inflexible rules on one hand while swearing to uphold the Southern creed with the other.

TWO RADIO ANNOUNCERS

An interesting design in this polychromatic tapestry of behavior is the presence of two colored radio announcers who have been integrated without notice or fanfare into two local stations.

Norfleet Whitted has been employed in the special events department at Radio Station WDNC, an affiliate of the Columbia Broadcasting Company, for eight years. His deep, resonant baritone voice is a household fixture for thousands who listen daily to "A Study in Brown," a disc program, and "Driftwood," a program of dramatic readings.

BUILT WEEKLY PROGRAM

Two years ago Radio Station WSJS, Winston-Salem, N. C., hired him to build a weekly hour around a camp meeting choir, a program in which he was narrator and leading character. Later, they were called to CBS and aired nationally and used as a replacement for Wings Over Jordan while the latter group was abroad.

As special events announcer, Whitted has interviewed such internationally prominent persons as Paul Robeson, Senator Barclay, Governors M. H. Broughton, Clyde R. Hoey and R. Gregg Cherry; Dr. Norman Vincent Peale, Louis Anspacher and Dr. Stephen Wise.

Philip Belton, a June graduate of North Carolina College and a native of Rock Hill, S. C., began his career last year as part-time announcer on the staff of Radio Station WTIK. So impressive was his work that he was immediately retained as full-time announcer. Mr. Belton's duties are divided between chores at the mike and selling and writing advertising copy.

It is highly apparent that the elevated interest in radio advertising exhibited by local Negro businesses has been due largely to the fact that these two Negro announcers have been employed and their talents have been used indiscriminately.

Radio Man Marks Eight Years Work

By A. A. MORISEY

DURHAM, N. C. — Blazing a trail here which others may follow into commercial radio is Norfley Whitted who recently marked the end of an eight-year affiliation with the local Columbia Broadcasting System affiliate, WDNC. His associations with the station in the role of announcer and producer of programs of and by Negroes has set a pattern in broadcasting which may well mark a trend among other stations.

Since 1939, when he was first employed at the station, Mr. Whitted has had the distinction of announcing all programs which had the Negro as its subject or Negroes as participants. The scope of his duties has been wide and varied and highlighted by many broadcasts of distinguished personalities as memorable events.

In 1944 when the victory ship, the John Merrick, was launched at Wilmington, N. C., it was Mr. Whitted who received the assignment to broadcast the ceremonies from the shipyard for the audience of WDNC listeners.

OTHER BROADCASTS

Several times each year he broadcasts from the campus of N. C. College here. Outstanding Negro personalities who visit the city are the subject of interviews. These have included such personalities as Paul Robeson, Marian Anderson, Dorothy Maynor, Duke Ellington, and Joe Louis.

Mr. Whitted is heard each morning for one-half hour on a record program titled "A Study in Brown," heard from 6:30 to 7:00 a. m. Only music by Negroes is used. Selections heard are all by request and the volume of mail received averages about seventy-five postal cards per day. For two years the program was sponsored by a drug manufacturer but is now a sustaining feature with participating sponsors.

In more familiar terms the latter means that Mr. Whitted reads short announcements for advertisers between the records on his morning program. The commentary on the program is all ad lib and Mr. Whitted selects the music from the requests received the day before.

"DRIFTWOOD"

The other regular feature handled by Mr. Whitted is a creation of his called "Driftwood." This is aired on Monday and Wednesday at 10:45 p. m. Like the "Study in Brown," "Driftwood" has been a feature in the station's schedule for six years.

Announcer Whitted reads poetry over a background of recorded music during this fifteen-minute feature.

Whitted has been employed by the Fidelity Mutual Life Insurance Company. Still later a white firm assumed sponsorship for a week period.

It was over WPTF that Mr. Whitted first began his individual career. During the quartet's program he inserted a poetic reading creating a character he identified as "Uncle Dave."

NATIVE OF CITY

Formal affiliation with WDNC station WPTF in Raleigh came for Mr. Whitted in June 1939 when he began singing with the Golden Tone quartet, from station maintained affiliation with the unemployed to become a high outlet for two years at the station. He had been reporter at the station. He had period during which they come unemployed after being laid off also from WDNC. Theoff by a tobacco factory. later landed a sponsor in A few weeks later he journeyed to Winston-Salem to announce the program assumed for a week period. It was over WPTF that Mr. Whitted first began his individual career. During the quartet's program he inserted a poetic reading creating a character he identified as "Uncle Dave."

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to the White House with the Nell Hunter Singers of which he was president and sang for the King and Queen of Great Britain, appearing there on a program with Marian Anderson and Lawrence Tibbett.

SANG WITH QUARTET

Then came a program over WDNC in which he sang in the quartet, played the character role, and directed. This was known as "Southern Plantation" and was sponsored two years by a white bakery concern and later for fifty-two weeks by a Negro funeral establishment.

A thirteen-week production of his was a "Radio Scrapbook" purchased by the N. C. Mutual Life Insurance Company. The feature, described as the "Friendly Philosopher" was heard for fifteen minutes on Monday, Wednesday and Friday. The company acknowledged its value for bringing new business through documentary evidence in its files.

Mr. Whitted studied at Hillside High here,, Dunbar High, Washington, and N. C. College. He is the father of four children, two are students at N. C. College, and the other two attend Hillside High School.

Disc Jockey Sees Future in Radio for Trained People

Afro-Magazine-Baltimore, Md.
Sat. 10-25-47

● By ROBERT MATTHEWS III

AN DOUGLAS, Detroit's popular disc jockey whose "Harlem on Parade," is a drawing card on Station WJBK, is no fly-by-night announcer, but a college-trained speech student who believes there is a future in radio for qualified people, regardless of race.

VAN DOUGLAS

Born Howard Douglas Morison, in Gate City, Va., in 1915, he moved to Detroit with his family in 1922.

Howard, or Van, studied accounting at Detroit Institute of Wayne merce, later changing to Wayne University in Detroit where he majored in speech and became a member of the Wayne University Broadcasting Guild.

Graduate of Wayne

Graduating from Wayne in 1943 Van went immediately into the Army where he served 2½ years most of which was in the South Pacific Theater. At present, he is again enrolled at Wayne U. where he is doing work toward his master's degree in speech.

His career in radio began in 1937 when he became commerical announcer for the "Flying Cloud Quintette" over WMBC, Detroit. During the early part of 1943 he was narrator for the same group over CKLW in Windsor, Ontario.

Since his discharge from service, he has been commercial announcer for the "Live Wire Singers" and director and announcer for "The Evening Variety Hour," a religious program. Both were carried over WJBK.

It was this stint with the "Variety" show that led to his big break. The station had recently changed owners and was seeking to attract a different and larger audience.

Its programming previously had appealed mainly to the foreign population in Detroit with such presentations as the "Polish Hour," "Croatian Hour," "Jewish Hour," "Ukrainian Hour," etc.

With the change of policy, the station sought to interest the 150,000 colored people living in and around Detroit. In their search for a program, they remembered Van who was called up for an audition.

Van had previously submitted a script outlining his ideas for a show of this nature, and after a series of tests and auditions, was assigned to the job.

Looks Like Teacher

One who sees Van at work, might mistake him for a school teacher. His speaking voice is quiet, almost confidential being in direct contrast with the usual pseudo-cheerful 'disc jockey" announcers.

He differs from them too in that he works completely from a script. Asked the reasons for his radical departure from the usual ad lib "disc Jockey" programs, Van stated simply that he uses a script as a safety measure. To make sure that no unintentional blunders creep into the show. Sat. 10-25-47

Arriving at the studio a little after 10:00 for his 11:00 p.m. (EST) show, Van first picks up his mail, which has been sorted and the request numbers rated.

He next turns over a copy of the script to the engineer, looks over the commercials, then scans his script making minor changes which may have occured to him. About 10:45, he gets the records to be used out of the files, at 11:00 the red light glows and the show is on.

Since its inception, "Harlem on Parade" has met with great success. There has been a deluge of letters and telegrams complimenting Van and the station, a special theme song has been written by "Todd Rhodes, of "Bell Boy Boogie" fame, Van has been profiled by a national magazine, and seems to be headed toward better things in radio.

His advice to would be announcers is simply, watch your diction and grammar. Most stations today require a degree in speech from some accredited college or university, although there are exceptions. He says it's a long hard grind, but extremely interesting work.

Van admits that his experience in the realm of popular music was somewhat limited, but now he can appreciate it all from boogie to "bebop."

53b (2) 1947 "Beulah"

SAGA: It has been decreed by the sponsor that the role of the Negro housekeeper shall be played by a Negro woman when "Beulah" returns to CBS on Nov. 24 at 7 P. M., to be heard as a five-times-a-week replacement for "Mystery of the Week." Hattie McDaniel

Hattie McDaniel.

best known perhaps for her role in "Gone With the Wind," has been chosen for the part.

"Beulah" originally was the creation of Marlin Hurt, a young white man, as one of the characters on the Fibber McGee and Molly program. Mr. Hurt subsequently went on to star in his own show until his death. More recently the character was revived by the ABC network with another white man, Bob Corley, essaying the role.

Egg Fry

The sound effecters in radio's pioneer days had a terrible time trying to make a noise like a frying egg. They tried everything, so the story goes, from crumpling Cellophane to popping corn. At last someone held a mike close to a sizzling skilletful of frying eggs. That was it.

This week, radio reached the end of another fried-egg hunt. Since her introduction to Fibber McGee's cluttered household in 1944, fat, jolly, colored Beulah, the housemaid, had been impersonated by two thin, tense, white men. Now, at long last, the new Beulah show (CBS, Mon.–Fri., 7 p.m., E.S.T.) had a Beulah that was really fat, jolly and colored: Cinemactress Hattie McDaniel. Everyone agreed that she made an ideal Beulah.

HATTIE MCDANIEL
She was it.

INTERRACIAL CHOIR of St. Louis, Md., furnished music throughout September on the Catholic Hour, Sunday afternoon radio program sponsored by the National Council of Catholic Men and broadcast over NBC. The group, the St. Francis Xavier College Church choir, is directed by Adrian Johnson, shown seated at the organ.

Minneapolis CBS Station Hits at Discrimination

PM New York, N.Y.
Fri. 2-11-47

In between the business and the politicking at a Newspaper Guild convention (I have just returned from this year's at Sioux City, Iowa) there is always a lot of shop talk and exchanging of ideas.

Delegates from all over the country, for example, had heard about Don Hollenbeck's *CBS Views the Press*. Wanted to know how it was going over in New York, whether it was pulling its punches, and whether CBS might put it on a national network basis.

From a Twin Cities delegate, I learned about a project launched by another CBS station, WCCO, Minneapolis, entitled *Neither Free Nor Equal*. Scheduled to start on June 25, it was planned as a series of six broadcasts aimed against discrimination of all types. When I got back to my PM desk this week, the first two scripts were awaiting me.

Discrimination Frankly Exposed

Fri. 2-11-47

They are, I am happy to say, the frankest, straightest-shooting and hardest-hitting jobs of their type that I have ever seen. Right in Minneapolis, one of the earliest communities to enact FEPC ordinances, the first two scripts showed glaring instances of every crime of racial, religious and nationality discrimination in the book.

The cases dramatized or reported come from the files of the Minneapolis and St. Paul Urban Leagues, Minnesota Jewish Council, National Conference of Christians and Jews, the Governor's Inter-Racial Commission, St. Paul Council on Human Relations, Minneapolis Mayor's Council on Human Relations and the Minneapolis Community Self-Survey.

In most instances, names of companies and agencies guilty of discriminatory practices are spared but I rather guess that omitting the names leaves few interested Twin Citieslisteners in the dark.

Reading through the script, I wrote "Wow!" several times on the margins of examples reported.

On page two of the first script, a general introduction to the series, the case is reported, "in a big Minneapolis hospital," of a doctor refusing to attend a Negro baby.

Later the Minnesota school system comes in for frank criticism for permitting teachers to teach Nordic supremacy. A denominational Sunday School text, "The Child's Scripture," is attacked for stating that Christ "was killed by the wicked Jews" and failing to point out that Christ and his parents were Jews and that the first Christians were all Jews.

Jews Barred from Minneapolis Rotary

Another "Wow!" in the first script confirmed the statement of Carey McWilliams that Minneapolis is the only city in the United States which bars Jews from its service clubs, such as Kiwanis, Rotary, Lions, Toastmasters and even the Automobile Club.

A Minneapolis minister is accused of barring Negro children from among a settlement house group wishing to attend his church in a body. A woman settlement worker explains that this incident was quickly righted. "We went to the directors and explained to them something of the meaning of Christianity," she says. Fri. 2-11-47

Script No. 2 (these are broadcast, incidentally, at 9:30 p.m. Wednesdays, one of the best listening times of the week) deals with discrimination in employment. No situation is avoided. There are anti-Semitic, anti-Negro, anti-Catholic and anti-Protestant cases reported, as well as one anti-Gentile case.

Future Scripts Cover Even Indian Problem

Successive scripts will cover housing discrimination, organized racism and "hate merchants," the problem of the Indian in Minnesota, and, finally what is being done to fight discrimination in the area.

The scripts are being prepared by WCCO staff writers Ralph Andrist and Ralph Backlund.

It is my guess that this series should jog the conscience of the Twin Cities as it hasn't been jogged in many a year. If every U. S. community dared set up a "Self-Survey" and could find a radio station as ready as WCCO to pound its findings home our nation might get discrimination on the run in short order despite the seeming national trend toward reaction and all its divisive evils.

JOHN T. McMANUS

Joint College Chorus To Be Aired Over CBS

Sat. 11-15-47
Afro-American

ATLANTA—On three consecutive Sundays, Nov. 16, 23 and 30, from 11:05 until 11:30 a.m., Eastern Standard Time, the Columbia Broadcasting System will present the Atlanta-Morehouse-Spelman Chorus, under the direction of Prof. Kemper Harreld, in a program of Negro folk songs and the works of Negro composers. Baltimore, Md.

Made up of the best musical talent in the student bodies of Atlanta University, Morehouse College and Spelman College, the mixed chorus of more than 100 voices is rated as one of the best in years. Last year on three occasions the chorus was heard on the Columbia network.

CBS To Report On Race Relations In Big Broadcast Tuesday, Dec. 30

53b(2)
Nashville, Tenn.
Globe

New York—Four stirring real-life incidents revealing how racial and minority tensions were successfully resolved in 1947 through the exercise of intelligent good will by individuals and communities will be dramatized in a special year-end CBS Documentary Unit broadcast, "Among Ourselves," over the Columbia network Tuesday, Dec. 20 (CBS, 9:30 11:00 P. M. EST).

Against this encouraging background of forward movement, the broadcast will sketch a general picture of the big job that remains to be done in this area of human relations. 12-26-47

Each of the four central incidents, selected after intensive research in the field of race and minority relations, will point to a growing reservoir of good will and decency among Americans that advanced the cause of understanding during this year.

The script, written by Sol Panitz and to be directed by Albert Ward, with a score composed and conducted by Ben Ludlow, will reconstruct four experiences shared by Americans in 1947.

One of them will deal with a Japanese-American war hero whose combat team rescued a lost battalion of Texans in Europe and who found himself the victim of poison-pen letters aimed to drive him off his Texas farm where he had settled after demobilization. The embittered veteran wrote to a local newspaper, recounting his outstanding war record and expressing disappointment that the democracy for which he fought should be denied him Publication of his letter, accompained by an editorial, aroused a storm of indignation on his behalf in the county. His neighbors called on him to assure him that he would receive no more threats. The writers of the threatening letters were known, they told him, and had been called on by a committee which conveyed the community's sharp disapproval of their conduct. Fri. 12-26-47

The widely publicied incident of the Negro farmer, Harvey Jones, whose money for a raffle ticket was refunded by an Ahoskie, N. C. organization to disqualify him as winner of an automobile, will also be dramatized in the script, with emphasis on the principles of fair play that were applied to correct the situation.

Also to be recreated is an experiment undertaken in California in which school children were brought into direct contact with Mexican-American students from a nearby school, with a resulting loss of prejudice and pre-conceived attitudes. 12-26-47

The final episode will be based on an assault upon an American Jew in Iowa, which resulted in an intense re-examination of principles by the citizenry, schools, churches and newspapers of the entire state.

"Creed-Color-Cooperation"

The Black Dispatch, Oklahoma City, Okla. Sat-8-16-47

Are you tuning in each Sunday on the "Creed-Color- Cooperation" program, broadcast at 10:45 a. m., to hear Kenneth Johnson, a disabled veteran at Langston university, tell of the cultural progress Negroes and other minority groups are making in the United States?

The series began July 13 and, according to Hoyt Andres, program director of the station, the presentation of Johnson is each week growing in popularity.

On each program there is a selected prayer written by an Oklahoma Negro minister. Biographical sketches of prominent Negroes are also used to show that despite difficulties of color, members of the Negro race are able to raise themselves to positions of prominence and community respect.

In discussing the new broadcast program, Director Andres recently had this to say:

"The series of programs is being prepared in the belief that through the sincere efforts of men of good will, steady and healthy progress in the betterment of race relations is already being achieved as communities solve their own problems . . . Not what should or could be done, but, rather, what has already been done is the keynote of the program."

Sat-8-16-47

Kenneth Johnson, a brilliant young man, has labored long to get his new program into action. He, like thousands of other blacks, realize that much of the virtue and cultural attainment of Negroes in the United States and the world, is kept from the gaze of millions of people who consider Negroes useless units in the social structure. The actual truth is that the base of much of present day civilization is black. We get the wrong picture because the interpretation is white.

Millions of whites know about Joe Louis and Jackie Robinson because there is resonance in the athletic world as nowhere else. Unquestionably the exploits of our athletes and others in the field of sports have done much to awaken in the breasts of other groups desire for more information respecting Negroes.

But few know about the more splendid cultural contributions made by Negroes in the more substantial forms of organized society. Millions of whites live and die assuming that Negroes should be classified solely in the ranks of clowns and buffoons. The group of little white children who titter when a black man or woman passes are imbued with this distorted and warped thought.

How many Negroes know of Langston Hughes, the great poet; of Dr. Dan Williams, the first surgeon to successfully take a stitch in the human heart? Millions of white soldiers owe their lives to the creation of the formula for blood plasma, but how many of these whites know that blood plasma is a blessing from the creative brain of a Negro, Dr. Charles Drew? Quite recently a white doctor in Oklahoma City phoned the Black Dispatch office stating he was preparing a paper for his medical society and that he heard there was a Negro who had had something to do with blood plasma, and did this writer know his name?

Sat-8-16-47

It can be readily seen that where knowledge of Dr. Drew is meager among the white medical profession, there is a total paucity respecting same among the masses. In fact, one white physician, we are told, recently won a bet from another who did not believe a Negro produced the scientific formula for blood plasma.

In the field of business, construction, agriculture and home life, Negroes over tremendous obstacles are making commendable progress here in America. A Negro in Oklahoma City who fifteen years ago was $16,000 in debt is now reaching the half-million dollar class in the construction field. That would be a fine and inspiring story to be heard over the radio. Another Negro in Oklahoma City, who works every day, finds spare time to gross more than $3,000 worth of chickens in his back yard. This last picture should put backbone and spur in the imagination and ambition of millions of both black and whites.

The story of the Edwards and Carverdale additions to Oklahoma City, with emphasis on the fine manner in which Negroes maintain their homes in these exclusive sections, would do much to heighten respect for Negroes. You know it has been said that Negro occupancy cheapens property. The Black Dispatch suggests that comparisons be made between the manner in which the Negroes in the two additions referred to maintain their homes as compared with those in nearby Creston Hills, where whites of similar economic status reside.

Sat-8-16-47

Beautiful flower gardens, African bermuda, modern poultry houses and the general upkeep of the homes in these two additions all attest to the achieved citizenship and enterprise of Negro citizens. A story respecting what Negroes are doing in Oklahoma City in the field of housing occupancy and ownership should put to flight all of those questional individuals who seek to say Negroes destroy the value of property.

Sat-8-16-47

It should be valuable for white merchants to know that the annual purchasing power of Negroes in the United States is eleven billion dollars. This is larger than the normal foreign trade of America with any one foreign nation. The figures will show that the Negro spent in 1943 $1,862,409,000 for food; $1,718,430,000 for housing; $1,121,610,000 for clothing. These are the major items, but to reach the grand total of eleven billion dollars just to live, in 1943, the American Negro spent similar, but small amount for savings, taxes, contributions, reading, recreation, medical attention, education, tobacco, automobiles, drugs, personal care, transportation, alcoholic beverages, fuel, light, insurance, furnishings and household effects a total of eleven billion dollars.

To tell the genuine and complete story of Negro life in America should be inspirational to the blacks and very illuminating to the whites, and Kenneth Johnson has shouldered this responsibility. The Black Dispatch wishes to doff its hat to WKY for this liberal policy in introducing the Negro properly to its listeners. Was it not Charles Lamb who said "I cannot hate a man I know"?

National Fame President's Award Mark 'Democracy USA's' First Year

Chicago Defender Chicago, Ill.

"Democracy, U.S.A." reached its first birthday May 4.

The Chicago Defender-WBBM radio show has won nationwide acclaim and several awards during its first 12 months on the air, becoming one of the most notable advancements in radio programming.

"Democracy, U.S.A." has won the plaudits of the press throughout the nation for its avowed purpose of promoting national unity and racial harmony. Citations it has received include those from the Wendell L. Willkie Journalism Awards Committee, the Chicago Mayor's Commission on Human Relations, the Chicago Branch NAACP, and the Chicago Council Against Racial and Religious Discrimination.

Dat. 5-10-47

Awarded by President

In presenting an award to the Chicago Defender and WBBM, the executive committee of the Wendell L. Willkie awards created a special category in addition to the three which cited Negro newspapermen for their work in 1946. It was the first time a local radio station and a newspaper have been so honored, and it is believed, too, that the event marked the first time an award to a local station and newspaper has been presented by the President of the United States.

Since May 4, 1946, when the life of the late Robert S. Abbott, founder of the Chicago Defender, was dramatized, "Democracy, U.S.A." has presented the lives of more than a score of Negro men and women who have made notable achievements in the fields of education, music, drama, science, government, and social welfare. In the closing three minutes of each program, the person portrayed in the radio drama is introduced for a short talk on race relations.

Among those whose life stories have been presented on "Democracy, U.S.A." have been: Paul Robeson, Langston Hughes, Duke Ellington, Lena Horne, Dr. Charles Wesley, Lionel Hampton, Joe Louis, Dr. Lloyd A. Hall, Ralph Metcalfe, A. A. Alexander, Col. B. O. Davis Jr., and Mrs. Emma Clarissa Clement, American Mother for 1946.

Radio for Democracy

Recognizing the potential role of radio as a public instrument for bettering human relations and as a weapon in the fight against all forms of prejudice and discrimination, the idea for "Democracy, U.S.A." was worked out between Don E. Kelley, WBBM director of public relations, and the Chicago Defender Department of Public Relations.

Dat. 5-10-47

As a departure from its regular format, the weekly Sunday morning series has recently introduced special broadcasts which pay tribute to white men and women who have advanced the welfare of the Negro.

Dr. James W. Yard, director of the National Conference of Christians and Jews, recently endorsed "Democracy, U.S.A." when he recommended that Sunday school classes in the Chicago area devote part of their time to listening to the program which he called "a fine education in race relations."

Combine Pride, Dignity

The program, in the words of Don Kelley, "strives to dramatize the achievements and high ideals of each person in such a manner that the program is one of dignity and audience reaction is one of pride in the accomplishments of that person.

Dat. 5-10-47

All roles in the radio drama are interpreted by professional Negro and white actors and actresses, a practice which has provided further opportunities for talented persons of both races. Scripts are written by Richard Durham, outstanding young radio writer.

In observance of the program's first year on the air and the significant success it has enjoyed, all those from the Chicago Defender and WBBM who have been closely associated with the production have been invited by the WBBM Department of Education as guests at the first anniversary dinner to be held May 13, at the Riccardo Studio Restaurant.

"Democracy, U.S.A." is heard over WBBM each Sunday, 10:30 to 10:45 a.m., DST.

56b(2) 1947 Discrimination

'NEGRESS' AGAIN

Radio Network Regrets Use Of Term "Negress" When NAACP Branch Objects

Pittsburgh, Pa. Courier 536(2)

By JOSEPH D. BIBB

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier.—The Editors.)

Sat. 5-10-47

COLORED Americans are highly resentful of the word "Negress." According to the latest release of the National Association for the Advancement of Colored People, the Yankee Radio Network, Boston, Mass., expressed its regrets for having made use of the term in a recent broadcast. John Lancaster, president of the Bridgeport-Stratford branch, declared the term to be offensive to colored Americans and George W. Steffy, official of the network, stated this word would be discarded in the future.

Mr. Bibb

The term "Negress" is offensive to most colored Americans, including this scribe, but oddly, illogically and ironically enough, most of the NAACP scholars, the leading educators, editors, publicists and colored orators accept and make use of the term "Negro." The fact that the word "Negress" is defined in all standard dictionaries as meaning a "female Negro" leaves the writer baffled and perplexed at this strange and contradictory condition of mind.

The word "Negro," we repeat again, as applied to colored Americans, is an arbitrary, dogmatic misnomer. It is resented by many American citizens, who do not accept it as a cogent term. There are many good and sufficient reasons to support those who deplore the continuous use and abuse of the term.

* * *

ACCORDING to the latest edition of the "Encyclopedia Brittanica," "The American 'Negro' is a new biological and cultural product." It is further set out in the exhaustive work that "unfortunateiy no accurate figures are obtainable concerning the racial ancestry of the American "Negro," but such careful scholars as Melville Herskovits estimate that less than 20 per cent are of pure African descent.

It is well settled that the fourteen million colored Americans, are mixed with Indian, white, African and the bloods of the Orient. Scientists are confounded with the ridiculous classification of this hybrid people, who are so far removed and differentiated from those held out as typical "Negroes." Just why those indignant Americans of color can split hairs between the use of the term "Negress" and "Negro" is a question that defies the power of this reporter to explain or justify.

I find the terms both "Negro" and "Negress," when applied to colored Americans, opprobious and objectionable. Our attitude is induced because we're compelled to believe that most whites, who use the terms, are persuaded to consider that those so referred to are inferior. After consulting a few dictionaries, we perceive that Roget's Thesaurus of the English language defines "Negro" as meaning an African Ethiopian. Oxford English Dictionary defines the term, as an individual belonging to the African race of mankind, distinguished by a black skin. Century dictionary states the term to mean "a black person." But here again we point out that many East Indians with ebony skins are classified as Caucasians. Many Cubans and South Americans with swarthy complexions are rated white. The color of the skin does not, then, necessarily make one a Negro. Many proper African tribes like the Zulus and the Abyssinians avow that they are not Negroes, as do the Moors, the Arabians and many other people who would be caught in this dragnet of loose terminology if they did not rise up against it.

Sat. 5-17-47

THERE ARE many reasons to regard the terms "Negro and Negress" as derogatory. We have yet to see any inherent value in being designated fallaciously by terms that white people wickedly fix upon us.

There is in this country a minority group whose correct status has never been fixed and established. This group has a primary interest in progress and development here. There are scant and feeble ties to Africa. We are American. Americans of many strains of blood. Our blood is infused with that of the darker races, but colored American men are not "Negroes" and colored American women are not "Negresses." They are colored Americans whose destiny can be hampered almost as much by faulty terms of designation as by exploitation. In the interim, the writer prays to be informed why "Negress" is taboo and "Negro" is acceptable?

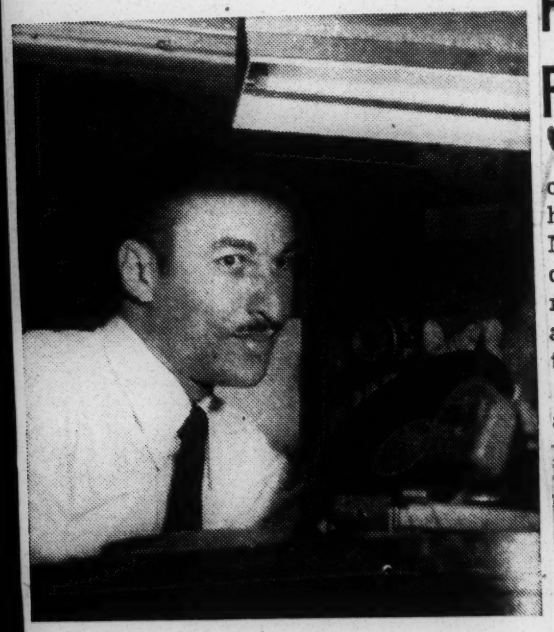
53b(2) 1947

Harlem in Detroit

News week

In a calculated bid for the ears of the 348,000 Negroes who make up 13 per cent of metropolitan Detroit's population, station WJBK last week put another disk jockey to work. He was Van Douglas, a tall, mustached 32-year-old Negro from Virginia. New York. N.Y.

Douglas started dabbling in radio in 1937. Last year, with college and a 30-month Army stint behind him, Douglas went to work part time for WJBK, using his real name, Howard Morison, to announce and direct some of its occasional Negro shows. At the time, WJBK was just another little station, whose 250 watts hardly rustled air waves in an area dominated by one 50,000-watt station and three 5,000-watters. About its only bid for some of Detroit's polyglot audience was its foreign-language shows—never solid moneymakers.



Douglas appeals to Detroit Negroes

9-29-47

Ten weeks ago WJBK was sold for $780,000 cash to the Fort Industry Co. Owners of six stations in other cities, the firm had big ideas for WJBK. First asking for a power increase to 10,000 watts, the company then set about building up a bigger English-speaking audience. What better approach was there, Ralph Elvin, the managing director decided, than an appeal to Detroit's huge Negro population? He gave Douglas the disk-jockey job. New York. N.Y.

Called Harlem on Parade (WJBK, nightly, 11-12 p.m., EST), Douglas's show leans mostly toward swing and hot jazz, played by both white and Negro bands. Last week he mixed records by Duke Ellington's "Transbluency," and Dorothy Donegan's, "Limehouse Blues," with such standards as "Body and Soul," and "It Might as Well Be Spring." The result, as Elvin and Douglas well knew, had an appeal for white as well as Negro jazz addicts. Unlike so many ad-lib jockeys, Douglas will work from a prepared script. And what may appeal even more to all music fans is jockey Douglas's chatter. There's not too much of it.

Honor Disc Jockey For Race Goodwill

Defender

Chicago, Ill.

Sat. 11-22-47

ST. LOUIS—Gil Newsome, one of the city's top disc jockeys, was honored last Saturday by the Mound City Press Club for having done most to "promote better race relations" among teen-agers than any single group or individual in the city. Sat. 11-22-47

Newsome, popular KWK-Mutual artist, was presented with a placque by the club's president, Howard Woods, before his regular Saturday morning audience of youngsters at the Teen-Thirty O'Clock and Princess Teen show.

Indiana Radio Stars Student

Defender

Capital Gets First Negro Disc Jockey

Chicago Ill.

Sat. 11-29-47

INDIANAPOLIS—Bob Gill, a senior at Indiana State Teachers college, Terre Haute, has become the first Negro disc jockey in Indianapolis. His program, "Solid Serenade," is aired every Saturday afternoon from 5 to 5:30 over radio station WIRE, a 5000 watt NBC affiliate covering 58 counties.

The show consists of commercials, requests, and the latest recordings. Already, he has signed his second contract with WIRE for 26 additional weeks. Gill is majoring in radio under the direction of Dr. Clarence Morgan.

Several honorary "professorships" have been given in "Yee Society of Jazz of Naptown and Surrounding Environs," a club being organized for the purpose of presenting a history of jazz. One of Gill's recent guests was Bill Robinson. The program is being well received here.

Disc Jockeys

Duke's Disk Show Is Set For 5-Year Stint

Defender Chicago, Ill.

Sat. 11-22-47

NEW YORK—Maestro Duke Ellington, now Disc Jockey Ellington has been signed to a five-year contract as the latter by radio station WMCA here. One sponsor has already signed for an hourly midnight stint of the Duke's. Sat.

The Duke is expected to have 100 potential station. Each will buy in on the program eminating over transcriptions owned by WMCA. This will be his first sponsored program. The midnight portion in New York has been taken by Paradise Wine. Mr. Ellington will also be heard from 8-9 a.m. 11-22-47

Although no figure could be obtained officially, it was believed here that Mr. Ellington would receive about $3,000 weekly. It could not be learned whether he would operate on a straight salary basis with WMCA or on a percentage of sales of his transcriptions to other stations, or a combination of the two.

On Dec. 29, he will personally air his show for the first time at midnight. The transcriptions which he is making now will take over after that, so that his national personal appearance engagements will not be interfered with in any way.

Disc Jockeys Aid Race Relations

Afro-American Baltimore, Md.

53b(2)

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Disc Jockey for Sick GI's

Afro-American Baltimore, Md. 12-20-47

SGT. JULIUS C. McKENZIE

He's disc jockey for GI's confined to Aberdeen Hospital.

On June 14, 1947, Julius C. McKenzie of Asbury Park, N.J., went to Aberdeen Proving Ground in Maryland where he was assigned to duty in Radio Station WABS, the hospital program distribution center. He held the rank of corporal and had had no previous experience in radio.

Now, less than a year later, the young man from Jersey has advanced himself both in rank and in assignment. At present he is a sergeant holding the responsible position of station manager for WABS. Sat. 12-20-47

Sergeant McKenzie also serves as program director, announcer, script writer, and general administrator for the station which has a variety of broadcast features, and which requires for its operations a suite of rooms including a studio for live broadcasts, a control room, and an office.

One of Sergeant McKinzie's main jobs is serving as disc jockey for patients in the hospital at Aberdeen. The radio station provides a pillow receiver for every bed in the hospital.

Requests for western, "boogie," and other recordings are among the favorite listening choices of the GI's. WABS has a library of 7,000 Armed Forces Radio Service transcriptions and recordings of popular and classical music.

Many Responsibilities

Being station manager calls for more than jockey work, however. Among the live shows aired by the station which has a variety of broadcast features, and which are given by the hospital chaplains, and prizes, and awards for the patients participate and the chapel and band music from which the Red Cross awards the theatre and service clubs.

Army talks and veterans' news-casts are five quiz programs in WABS are broadcasts of organ music from radio officer, while interviews with special service, Red Cross, Service Club and other personnel serve to explain the function of these branches and the plans being made for the welfare and entertainment of enlisted men.

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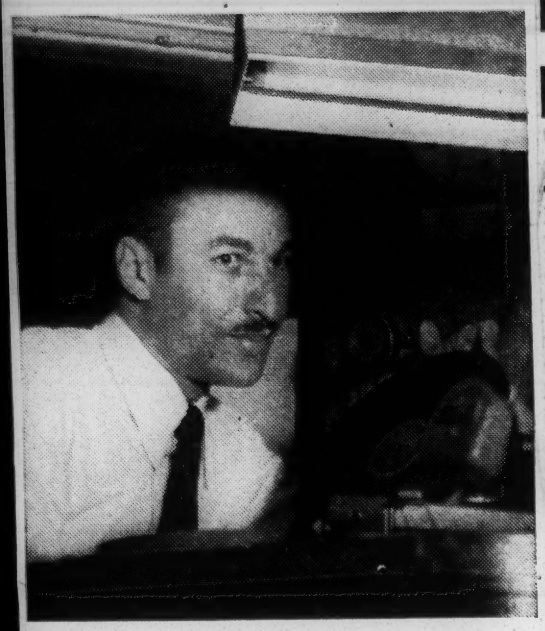

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grams, the station also rebroadcasts over the hospital network the offerings of three commerical outlets.

No Easy Job

Handling the varied responsibilities of his position is no easy job, but by dint of study and hard work Sgt. McKenzie has equipped himself for the task.

He got five books on radio from the post library shortly after going to Aberdeen, but learned the practical angles of his assignment by working at the station after hours, learning the fundamentals of radio from the civilian, who was then station manager.

Married and father of two children, Sergeant McKinzie was first inducted into the Army on May 9, 1942, Fort Dix, N.J., where he completed his basic training.

He was later transferred to Camp Kilmer, N.J., and served there as a file clerk until August, 1944, when be became acting supply sergeant at Wilmington, Calif. Subsequently he was assigned to Camp Plauche in Louisiana, where he was a student in the Army Leadership School until he returned to Camp Hahn in California for discharge on Nov. 8, 1945.

Sergeant McKenzie re-enlisted in the Army in April, 1947, two months before he was assigned to Aberdeen.

DISC JOCKEYS

Ebony

I note, in your December issue of EBONY, the reference made to 42-year-old ex-porter Norfley N. Whitted of Durham as the "only Deep South jockey" on radio programs over the country. Contrary to this statement, I would like to add the name of another Negro, a teenager in Fort Worth, Texas, who's rapidly gaining popularity from his program called "Blues At Sundown." This young fellow, a student in I. M. Terrell High School, is named Robert Smith but known to his hundreds of radio fans as "Richard." His program, largely made up of requests, is broadcast over Station KCNC every Monday through Saturday from 4:00 p.m. until 5:00 p.m.

Chicago, Ill.

Feb. 1948

The citizens of Fort Worth are proud of Robert's position as disc jockey with the local radio station, for we realize that small steps like these gradually strengthen the hope for better race relations as well as better employment opportunities for Negroes in the South.

REBA M. HANDS

Fort Worth, Texas

I want to express my appreciation for the grand job you did in your round-up of "Disc Jockeys" in December EBONY, and for the gracious treatment given the part I played in your story.

However, I must call your attention to one glaring omission in what I expect is an otherwise complete listing of all the nation's disc jockeys.

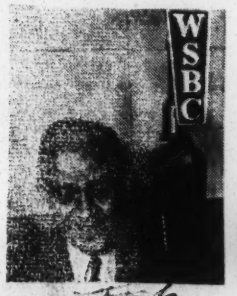
The two who are here with me at WSBC—Robert (Bob) Roberts and O. J. (Sonny) Porter.

Chicago, Ill.

In addition to being my office manager, Bob alternates with me on all my afternoon broadcasts, handling those on Tuesday, Thursday and Saturday, and has seven years experience as a disc jockey, not counting the time he was away in service.

Feb. 1948

Sonny has been with me five years. He handles the hot program on Sunday



PORTER

ROBERTS

Feb 1948

evenings and the 2½-hour Sunday morning program.

In view of the fact that so many newcomers were included in EBONY'S story, Bob and I, and all our listeners regret the slip up that somehow caused them to be left out.

Ebony

Chicago, Ill.

JACK L. COOPER

Chicago, Ill.

In the December, 1947, article dealing with disc jockeys, it was stated that few Negro disc jockeys ". . . can be identified as Negro on the air . . ." The author either is fooling himself or is trying to fool the public.

Many of these disc jockeys have the characteristic poor speech habits of many Negroes. Their voices can be identified as being Negro voices by the slurring of words and the carelessness of pronunciation of words. It is obvious that the majority of these fellows need some good speech training. Grammar school children use better English than some of them.

Ebony

Chicago, Ill.

Please don't get the impression that Negro disc jockeys are no good. They are good and they have made a real advancement in a field newly opened to Negroes. The only thing wrong with them is their lack of voice training and their failure to acquire any.

Feb.

CLARA R. JOHNSON

NATHANIEL WILSON

53b(2) 1947

Cantor Signs 8-Year-Old For Program

"Eddie Cantor's Air Show"

Courier
Pittsburgh, Pa.
Sat. 12-20-47

HOLLYWOOD — Toni Harper, eight-year-old ultra talented Los Angeles singer and dancer, received her Christmas present early when she signed last week with Eddie Cantor's air show for thirteen weeks with options.

The tot makes her singing debut on Christmas Day on the coast to coast broadcast from Birmingham Veterans Hospital on Cantor's fourth annual nation-wide plea to "Give a gift to a Yank who gave."

Eddie Beal, pianist and arranger, is given credit for the little miss' material which has been largely responsible for her progress.

It is understood that Columbia Records will sign her for a recording deal soon.

"Ford Theatre"

By Jim Kepner

BOUQUETS TO FORD THEATRE (WNBC, Sunday, 5 p.m.) for their lively production of **Carmen Jones**, the Hammerstein version of Bizet's "Carmen." From the original Broadway cast, Muriel Smith was heard as Carmen, Luther Saxon as Joe, Alton Warren as Cindy Lou, Irving Barnes, Valerie Black, Juano Hernandez and Earl Syndor in supporting roles.

The show had to be cut considerably, dropping all scenes with Carmen's girl friends, Myrt and Frankie, and the delightful songs, "Whizzin' Away Along the Track" and "The Cards Don't Lie." However, the show, adapted, produced and directed by George Zachary and narrated by Howard Lindsay, came off quite smoothly.

53b(2) 1947

General

Radio Program Honors Life Of Washington

Atlanta, Ga. Daily World Thurs. 4-10-47

53b(2)

WASHINGTON, D. C.—(NNPA) "The Second Mr. Washington," a special half-hour documentary radio production by WTOP, was heard over the Washington outlet of the Columbia Broadcasting System, last Monday, at 10:30 p. m. Thur. 4-10-47

The day was dedicated to the life, work and memory of Booker T. Washington. The role of the famous educator was played by Gordon Heath, star of the Broadway stage success, "Deep Are The Roots."

Written, produced and directed by Harold Azine, who recently joined the staff of WTOP, the production featured a cast of twelve actors supplemented by the Howard University choir under the direction of Dean Warner Lawson.

Dr. Emmett J. Scott, who served as Dr. Washington's secretary for eighteen years, portrayed himself in the WTOP production. Other roles were played by local radio and theatre talent.

Washington Parade

Azine devoted a full month of research in preparation of "The Second Mr. Washington," having used as his basic material Dr. Washington's book, "Up From Slavery." The radio presentation was scheduled at this time in conjunction with the celebration of Washington's birthday on April 5, when the Booker T. Washington Memorial sponsored a local parade in commemoration of his birth.

Dr. Washington is the only colored person who has found a niche in the Nation's Hall of Fame at New York University. He founded Tuskegee Institute in Alabama in 1881. Thur. 4-10-47

The Booker T. Washington Memorial was founded last year for the establishment of an industrial training school at Washington's birthplace in Franklin County, Virginia.

Dig This Tip!

Sat. 5-31

Afro-American 07

According to Variety magazine, 36 top radio shows have been dropped for the 1946-47 broadcasting season by major networks.

The King Cole Trio retains its 5:45 p.m. spot on NBC, while Lionel Hampton begins Saturday at 3:30 on CBS for 13 weeks. The only two colored sustaining commercials. Baltimore, Md.

Afro-American Baltimore, Md. Sat. 6-28-47

JACK L. COOPER

25 YEARS IN RADIO:

Jack Cooper Has Programs on 4 Chi. Stations; Staff of 10

Afro-American Baltimore, Md.

Sat. 6-28-47

Along about Sept. 18, 1888, there was quite a stir around the eastern suburbs of Memphis, Tenn., when a baby boy put in his appearance in the home of William and Lavina Cooper. He was christened Russell Leo Cooper.

This boy apparently had a yen for singing and dancing at quite a tender age.

He moved to Cincinnati at the age of 11. Bustling around with the newsboys of the local dailies to assist in the support of a large family, he worked hard, studied hard, but most of his education was garnered from the school of hard knocks and the college of rugged individualism.

He began boxing with the Newsboys' Protective Association at 13, played baseball with the Cincinnati Waldorfs, wrote special features for the old Indinanapolis Freeman and produced and staged plays for the Ike Valentine Enterprizes and soon got himself into the theatre as a comedian, producer and promoter. Sat. 6-28-47

Joined forces with the Chicago Defender in 1921, then went to the Chicago Bee in 1925. Operated booking offices out of Chicago, and peeked in on the activities of radio, in Washington, D.C., in 1922

Entered radio in Chicago in 1926 on Station WWAE. In 1928, he introduced the first all-colored program on Station WSBC. Cooper has been connected with that station ever since.

Today, he is operating on four Chicago stations, WSBC, WHFC, WEDC and WAAF. At this time Cooper has 40 full hours and 45 minutes of actual broadcasts weekly Sat. 6-28-47

Celebrateed his 25th year in radio at the Hotel Sherman, Chicago, on June 8. He has seven announcers on his staff beside himself and an office force of writers, producers and salesmen numbering 10.

ABC Broadcast Press Program

Thurs. 3-6-47 Atlanta, Ga. Daily World

The second broadcast of National Negro Newspaper Week will take place this evening from 10:30 to 10:45 o'clock over the facilities of the American Broadcasting Company network. Due to other commitments and inability to shift commercial programs, Atlanta's ABC affiliate, Radio Station WAGA, will not be able to carry the Press Week program. Persons with powerful receivers, however, may tune in on the program over other stations.

Tonight's chain program will feature Carol Brice, noted contralto, a veterans' choral group, Mrs. Robert L. Vann, publisher of the Pittsburgh Courier; a spokesman for the white press and a dramatic presentation. Thurs. 3-6-47

Last Friday night, Atlanta's CBS affiliate, Radio Station WGST, carried a rebroadcast of a press week program originating in Washington, D. C., and featuring Frank Stanley, president of the National Negro Press Association; Marquis Childs and Douglas Freeman.

According to the announcement, the thirty-week series "is planned first to inform a general audience about Alabama personages," and "will be based on the lives of Alabamians of fact or fiction—people who have made major contributions to the heritage that is Alabama's."

SCHEDULES 10-25-47

Birmingham schools' radio staff, assisted by Roy Flynn, WAPI educational director, will supervise the programs. The broadcasts are heard each Saturday morning at 9:15 o'clock, CST, 1070 KC.

The Dawson dramatization is scheduled for Saturday, Dec. 13, and the Carver sketch on Saturday, Feb. 14, 1948.

WHAT'S ON THE AIR:

Jordan, Daniels on Teen-Timer

The Afro-American Baltimore, Md.

Ella Heard on 'We the People'

Sat. 8-16-47

In another move by a commercially sponsored program to drop racial barrier, the Teen-Timer show introduced Billy Daniels and Louis Jordan to the nation (Sat. 11-11:30 a.m. EDST) coast to coast.

Daniels, Apollo recording artist and lead in the film "Sepia Cinderella," was called from the Harlem Club in Atlantic City to appear with Jordan, who's on 52nd St., as guest of singing star MacRae and Teen-Timer director Jerry Jerome.

Daniels sang the show's light song, "Diane," and Jordan set forth with "Is You Is?" and "That Chick's too Young to Fry."

Ella Fitzgerald, one of the chair of the ABC Network, WCFL, Chicago, 9-10:00 a.m. (8-9:00 a.m. EDST).

Springer Cinderella. Few know that shortly after the Springer who will be g... recordings, view, which ... foster child.

Tune in Saturday and listen to ... one of her current hit ... following the inter... which was dedicated to her ... child.

Ella Fitzgerald, one of the chair... Of the ABC Network, WCFL, Chicago, 9-10:00 a.m. (8-9:00 a.m. EDT).

Negroes, Alabama-born William L. Dawson, Tuskegee's noted choir ... and George W. Carver, are ... leader, and G... cluded in the Alabama's Heri... broadcast outlined the full scope ... tage 1947-48 series presented by Sta... tion WAPI.

Dawson, Carver To Be Honored

Birmingham, Ala.

BIRMINGHAM — (ANP) — Two Alabama-born William L. Dawson, Tuskegee's noted choir ... and George W. Carver, are ... leader, and G... cluded in the Alabama's Heri... broadcast outlined the full scope ... tage 1947-48 series presented by Sta... tion WAPI. 53b(2) 10-25-47

A GIFT TO AIR WAVES—A group of Bennett College seniors smile for the photographer prior to going on the air during the regular weekly broadcast of the college over station WBIG, in Greensboro, N.C. A period is given the college each week and co-operative student-faculty groups have developed entertaining and informative broadcasts in the ten year period that the broadcasts have been conducted. The students, from left to right, are Misses Anner Warren, Bristol, Va.; Viola Holland, Portsmouth, Va.; Marcheta Whitfield, Bingsat. 4-26-47 hampon, N.Y.; and Gladys Harley, Beaumont, sat. 4-26-47 Texas.

INSURANCE LEADERS BROADCAST IN NEW ORLEANS—Insurance leaders, members of both the local Insurance Executives Council and the National Negro Life Insurance Association were guests of O. C. W. Taylor on the Radio Forum of the Air which is heard every Sunday morning at 9 a. m. over radio station WNOE in New Orleans. They announced that the next meeting of the national body in June, 1948, would be held in New Orleans. They discussed the history and progress of life insurance as conducted by Negroes in Louisiana and throughout the nation.

Seated left to right are John L. St. Charles, agency and educational director of the People's Industrial Life Insurance Company of New Orleans and sergeant-at-arms for the National Negro Insurance Association; H. J. Christophe, secretary-treasurer of the Peoples Life of N. O. and former director of the national body; A. Victor Williams, agency director of the Louisiana Industrial Life of New Orleans and assistant secretary of the national body; Dr. C. C. Haydell, fourth vice-president and medical director of the national body and first vice-president and medical director of the Standard Life Insurance Co. of New Orleans. Standing left to right are Tom Abbott, staff announcer for WNOE and O. C. W. Taylor, founder and moderator of the program.—(Dutton Photo).

Johnson Poems On Olmsted Hour

NEW YORK — (ANP) —Nelson Olmsted celebrated short story teller and author, will read two free-verse poems by the late James Weldon Johnson on the National Broadcasting system Monday, Nov. 17, at 9:45 a.m., eastern standard time. The poems, written to create the atmosphere engendered by the old-time Negro preachers, are "Listen, Lord—A Prayer" and "Go Down Death."

Screen Beauty Says Radio Networks Are Guilty of 'Jim Crow'

NEW YORK—The talented and beautiful Lena Horne, star of the walk at the biased Copacabana in lower Manhattan, flayed radio jim-crow here last week during an interview with Ben Gross, radio editor of the New York Daily News. Speaking out, the charming Metro star said: "A million dollars worth of talent is being kept from the American public because of the jim-crow practices of radio."

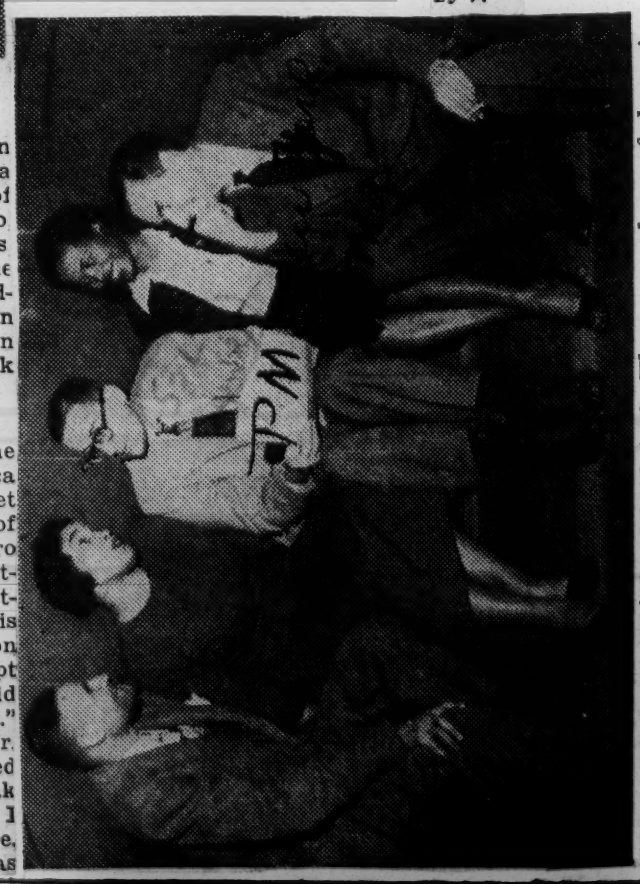
Lena Horne

Adding his say, Gross wrote: "In this forthright statement, Lena Horne, one of the most talented of Negro (And the other races, too says we) actresses and singers brings into the open probably the most hush-hush topic of the broadcasting world. Lena, a sensation in night clubs, in the movies and on the air, is determined to speak out."

NETWORKS GUILTY

"Almost every day, I hear some one on the radio hailing America as the home of democracy. Yet almost every network is guilty of discrimination against the Negro performer. There are a few isolated cases of Negroes in broadcasting, but the lily-white policy is seldom violated. When I was on the Ed Gardner show, the script had to be revised so that I would not address the star as "Archie." They wanted me to call him "Mr. Gardner.' It wasn't considered proper for a Negro girl to speak a white man's first name. But I refused to consent to the change. So the earth shaking problem was finally solved by deleting the name from the script."

"It is encouraging to know that Actors' Equity is fighting against racial discrimination in the theatre. I hope there will also be a crusade of this type in radio in the near future. Prejudice, intolerance and hatred should have no place in any of the arts. Certainly there should be no jim-crow before or behind the microphone."



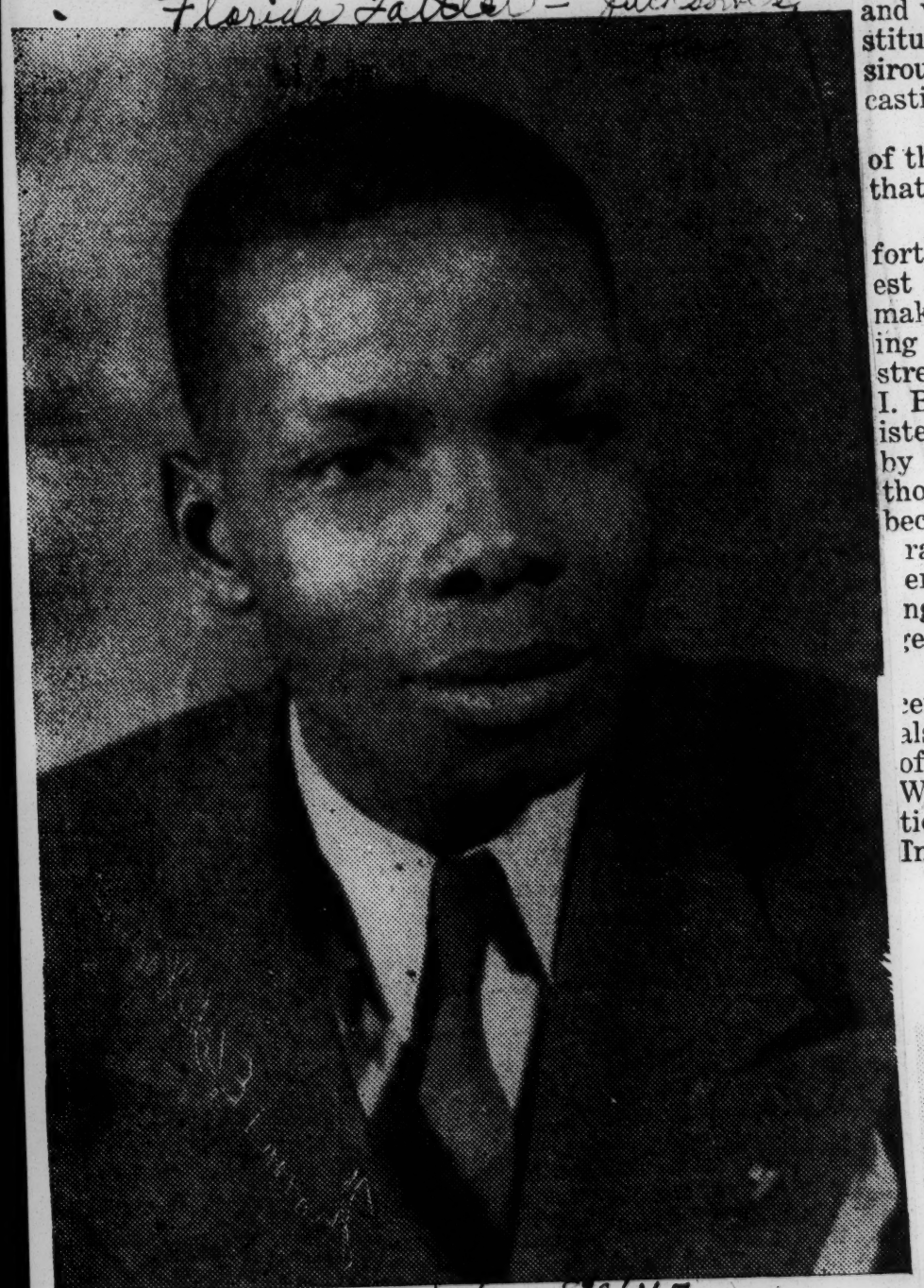
'CARMEN JONES' ON THE AIR: Three members of the original Broadway cast of *Carmen Jones* chat with their directors for their appearance Sunday on NBC's Ford Theater (WNBC, 5 to 6 p.m.). L. to r., Luther Saxon (Joe), Muriel Smith (Carmen), musical director Lyn Murray, Elton Warren (Cindy Lou) and producer-director George Zachary.

53b(2) 1947

General

DOING HIS BIT FOR THE RACE

Florida Tattler - Jacksonville



THOMAS E. WILLIAMS

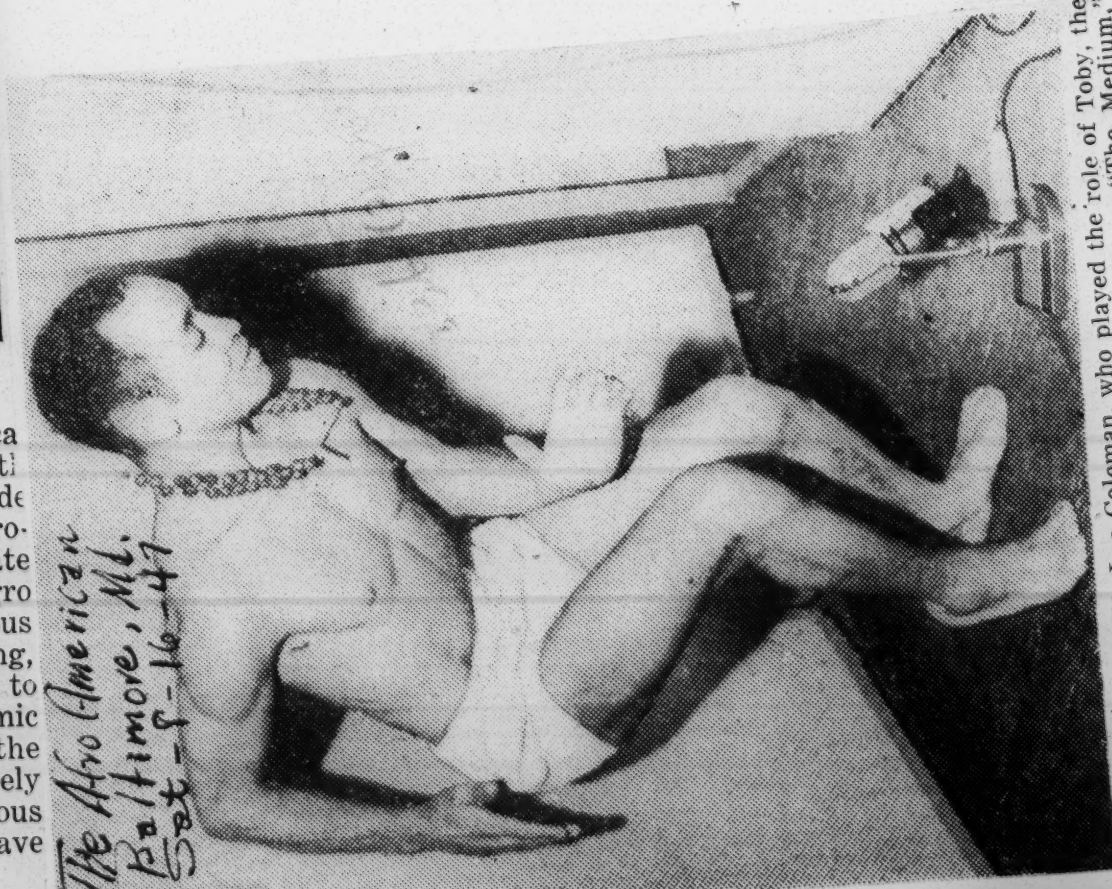
The United Educational Broadcasting Association of America Inc., organized May 12, 1943; chartered September 19, 1945, with the sole purpose of giving a helping hand to the educational side of life and to foster Educational, Religious and Recreational programs for the general benefit of the public, residing in the State of Florida, as well as the entire nation. To educate the Negro through and by means of educational, recreational and religious plays, songs, speeches, newspaper, quartets, radio broadcasting, and the life, history, and accomplishments of the Negro, and to communicate to the entire nation the need for social and economic development of the Negro; and, also the general need of the Negro of America for a broadcasting station, owned and entirely operated by Negro personnel, thereby catering to the ambitious Negro youth, as well as adults, possessing unusual talent to have an opportunity to sponsor and appear on radio programs.

Without hindrances or obstacles based purely upon religious beliefs, race, or color, and also to provide positions requiring technical skills, training, aptitudes, and experience in the numerous and vast radio networks of the United States of America. To institute, organize and operate a school of radio to all Negroes desirous of learning technical skills and art involved in radio broadcasting, reception and transmission of radio programs.

In the history of the United States we do not find an institute of this kind to be owned by colored people. Although we are aware that many are under the supervision of the white race.

The executive officers of this great organization are putting forth strenuous efforts in making this program one of the greatest in the history for Negroes, Mr. Williams, who is president, makes this announcement that the United Educational Broadcasting Radio Institute is opened for public inspection at 411 1-2 Broad street. He also states that this school will operate under the G. I. Bill of Rights and solicits the cooperation of the various ministers and their churches in making this institute the best owned by colored in the state. The objective is to train the minds of those who are desirous to learn radio engineering and desire to become technical engineers and thus classify themselves to operate radio stations. This institute will also be able to give a certified certificate of proficiency with one of the following ratings: Superior, excellent, very satisfactory, or satisfactory, together with appropriate acknowledgment for each sub course.

Students who withdraw prior to the completion will be issued certificates of completion for sub-course, completed satisfactorily, also state that no certificate of any kind will be issued for work of a quality lower than satisfactory. The president, Thomas E. Williams, emphasizes that he is glad to state that the organization has secured capable men to carry on the instruction in the Institute



MUTE OPERA STAR—Leo Coleman, who played the role of Toby, the mute, in the CBS radio dramatization of the opera, "The Medium," Sunday.

LEO COLEMAN IN OPERA:

Radio Projects Mute Character First Time

NEW YORK — Leo Coleman who played the role of Toby, a mute, and not the presentation of the new American opera, "The Medium," Sunday over CBS, 3:00 p.m., posed the greatest problem as well as a challenge to radio. Last winter, when the opera was first performed in New York, the seance, suddenly feels the touch idea of writing a mute into the of a cold hand on her throat. play was an inspired one. Unable to discover from her So when CBS presented the first daughter, Monica, or from the performance of Gian-Carlos Menotti's "The Medium," with the CBS mute Toby, whether it is a prank, or really Symphony under Alfredo Antonini, the hand of the dead, she becomes a lot of painstaking work had gone horribly afraid, her imagination into making Toby, the mute boy, playing havoc with her sanity.

Character of Substance to the Listening Audience

Visual to Radio Performance

There were other problems, too, hiding behind a curtain—it turns in transforming a work conceived out to be Toby—and shrieks "I've as visual theatre, into intelligible killed the ghost, I've killed the radio music-drama.

Slays Imaginary Beast

The opera, as fascinated audiences have discovered at the Ethel Barrymore Theatre since last April, and as heard in its initial broadcast, is a horror story about a fake medium, Madame Flora, who during the course of a phony seance, suddenly feels the touch of a cold hand on her throat. Unable to discover from her daughter, Monica, or from the mute Toby, her adopted son, whether it is a prank, or really the hand of the dead, she becomes horribly afraid, her imagination playing havoc with her sanity.

When James Fassett, who directed the performance, first began experimenting with effects for Toby, he had three ideas as to how to make him "sound."

He could have him jangle bracelets, which as a gypsy boy, Toby would be likely to wear, or pick up his dance steps (Toby expresses everything in dance movements on the stage); or have him make a kind of throaty sound that he uses on stage to express violent emotion. Sat- 8-16-47

Sound Posed Problem

It was decided to use a combination of all three in the radio performance, but a problem still remained—to find the exact individual sounds.

For the bracelets, Coleman first jangled keys; then he wore Christmas bells around his ankles, and then around his neck. Then he found that he could control the bells better with his hand.

The footsteps of his dance presented the most difficult problem. Everything tried at first sounded hollow. Leo pranced around in a small, stuffy booth for several rehearsals, but was finally brought out into the open, where he danced on a wooden board in front of two microphones, a small foot mike, and an overhanging non-directional microphone.

Danced in Trunks

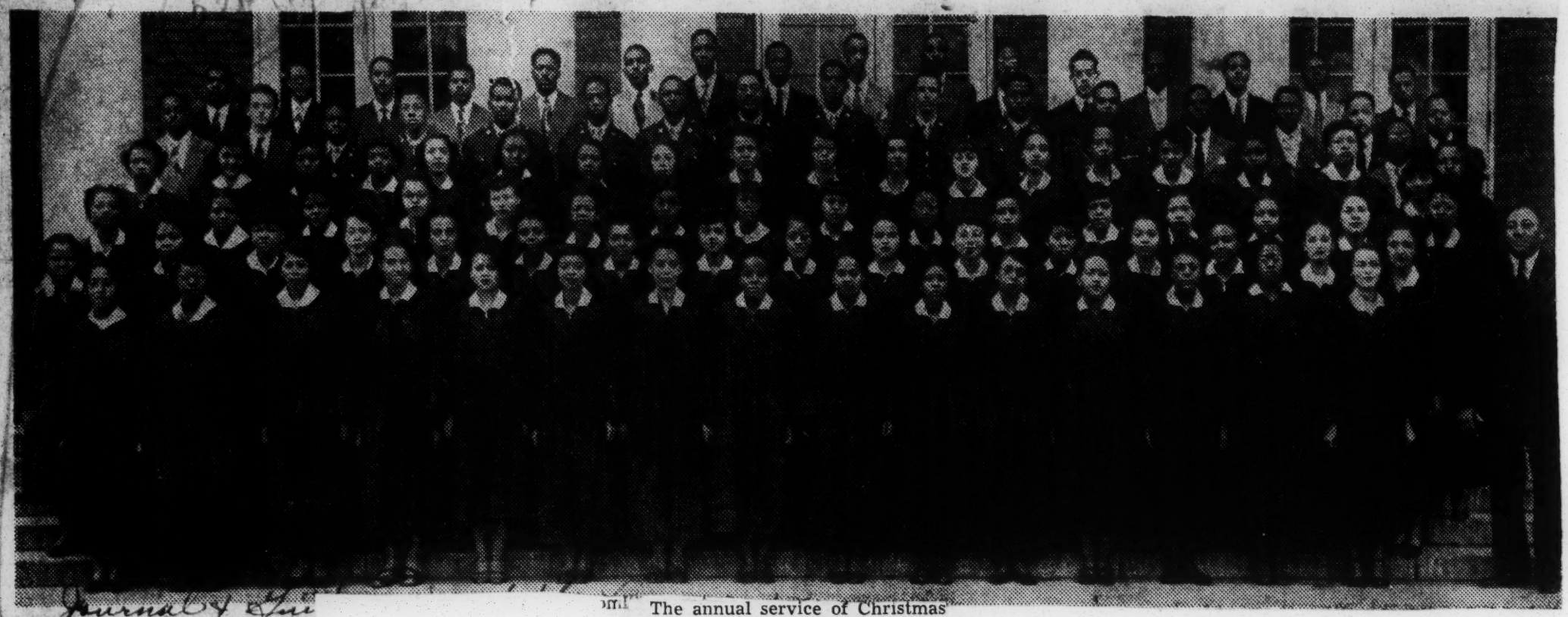
At an early rehearsal, when Leo was still closeted in the booth, a strange rustling effect came through above the sound of the footsteps. He was first asked to take off his shirt, and when this did not eliminate the noise, his pants.

During later rehearsals and finally at the presentation, Leo danced in a pair of bathing trunks and was the only one who managed to keep cool. Sat- 8-16-47

Marie Powers sang the role of Madame Flora, while Evelyn Keller sang that of the daughter, Monica, with the Broadway cast singing original roles. A few lines of dialogue were added to the radio adaption to indicate stage positions, but otherwise there were no changes, except one of Madame Flora's line, "You damned little gypsy," which for radio was revised to "You vile little gypsy."

53b(2) 1947 General

Hampton Institute's 150-Voice Choir Will Broadcast Xmas Music



Hampton Institute's 150-voice choir, the major portion of which is here assembled on the steps of Ogden Hall, will air a special program of Christmas music from the campus Saturday, Dec. 20, through NBC channels. On the front row at the extreme right is Dr. H. F. Mells, choir director and chairman of the department of music.

Hampton Choir To Be Aired Over Network

HAMPTON INSTITUTE, Va.—Hampton Institute's 150-voice choir will be presented in an NBC broadcast of Christmas music from the campus Saturday, Dec. 20, from 2 to 2:30 p. m.

Using as its theme R. Nathaniel Dett's "L'Envoi," the choir will sing Handel's "And the Glory of the Lord," Praetorius' "Lo! How a Rose E'er Blooming," and Handel's "Hallelujah Chorus."

Rounding out the program will be separate numbers by the men and women of the choir; English and French carols; a Christmas spiritual; and a solo by Miss Delores Swan, of Brooklyn, N. Y., "My Soul's Been Anchored in the Lord."

Miss Swan's number is an arrangement by Dr. H. F. Mells, chor director and chairman of the Hampton Institute department of music. Other staff members assisting in the program will be Miss Olivetta Stuart and ~~Miss Leona~~ Wilkins, pianist, and Ernest Hays, college organist.

The Hampton Institute choir this year is planning a tour throughout the northeastern states and a limited exchange program with other colleges.

REGULAR SERVICE

The annual service of Christmas music was slated for Thursday of this week in Ogden Hall.

Violin, pinao, and organ music, vocal solos, and numbers by the men and the women of the choir, respectively, were to add variety to program.

Included in the program were to be selections from Bach's Christmas Oratorio and from Handel's Messiah, carols from four different countries, spirituals and a premier performance of Dr. Mell's composition, "No Room at the Inn," with Benjamin B. Bernstein, also of the music department, as violin soloist. Other performers were listed as Miss Stuart and Miss Wilkins, pianists, and Ernest Hays, organist.

Miss Delores Swan was scheduled to sing "How Beautiful Are the Feet of Them," from the Messiah. Miss Swan, in addition to being an experienced vocalist, is a member of the college board of the magazine. Mademoiselle, and is competing for a position of Guest Editor next summer.

53b(2) 1947

"Harlem Hospitality Club"

HOSPITALITY PLUS!

World Memphis, Tenn. Tues. 2-11-47

Harlem hilarity bursts the bounds of Manhattan's 125th Street sector daily when the "Harlem Hospitality Club" mounts the Mutual airwaves (3:30 to 4:00 p.m. EST). Willie Bryant (top left), as master-of-ceremonies, movie comedienne Butterfly McQueen (top right), and the Loumel Morgan trio (lower panel) are the principals in this fun fest.

On WHBQ Every Day at 11 P. M.

WHBQ's Harlem Hospitality Club Gains In Popularity

53b(2) World Memphis, Tenn. Tues. 2-11-47

Night after night, more listeners are tuning in to Mutual-WHBQ's "Harlem Hospitality Club," which is aired at 11 p. m. The show is some thing of a departure from the ordinary run of radio shows, in asmuch as it is designed strictly for Negro audience participation and weekly features the finest in Negro talent

Regular members of the show includes emcee Willie Bryant, who is aided and abetted by Mr. Secretary Maceo Birch; the Loumel Morgan trio, featuring Loumel at the keyboard, 'Ham' Jackson on bass; pert and sassy little Butterfly McQueen of "Gone With The Wind," fame takes the comedy routine every night, also a large number of top-flight guest stars have appeared on the show including Sarah Vaughn and Art Tatum and many more of the same calibre will be featured in the future .

The 'dream man of the day' routine which Mr. Bryant presents every evening, generally winds up being screamingly funny. The routine goes as follows: before the show goes on the air, Bryant selects three ladies from the audience in Harlem's Savoy Club, and they in turn select some male member of said audience as their 'dream man' and then tell their reasons for it. Other features of this excellent show are Willie's wishing tree, which is said to have supernatural powers and the fine music of Loumel and his boys.

The show is a thirty minute a fair, and packed with laughs fro start to finish. 2-11-47

53b(2)

Mon. 2-3-47

HARLEM HOSPITALITY CLUB: Willie Bryant, emcee of the popular new audience participation show, shuts his ears to the comic chatter of Butterfly McQueen. *Harlem Hospitality Club*, originating from the Savoy Ballroom every Monday through Friday at 3:30 p.m., also features Maceo Birch and the Loumel Morgan Trio. It is carried throughout the U. S. by the Mutual Network stations; however, in New York, it is heard on WNYC.

Courier, Pittsburgh

Ripe For Sponsor

53b(2)

'Hospitality Club' Enjoys First Year on MBS Airways

Sat. 11-8-47

NEW YORK—Latest radio sponsor-bait is the "Hospitality Club" aired by the Mutual Broadcasting System on a coast-to-coast hook-up every Saturday night at 8:30-9, with Willie Bryant as announcer and general factotum. The show celebrated its first birthday this week and has proved to be one of the most interesting audience participation shows now on the air waves.

Sponsors thus far have been nibbling at the show but have not reached the point of actually signing the Bryant-inspired opus. A billion dollar Negro market with a high listener ratio seems too good to ignore for long. The King Cole show has proved to the Wild Root people that a colored show will draw listeners and sell hair tonic. A show such as the "Hospitality Club" which appeals to the man in the street, should command the attention of sponsors. Sat.

SOUTH NO BARRIER 11-8-47

The old bugaboo—the South—is a myth because people all over the country will listen to a show if it is good regardless of the tint of the performers.

Eddie Green, Lillian Randolph, "Rochester," Wonderful Smith, Lena Horne, Charioteers, Mills Brothers, Jubalaires, to name a few, have appeared on sponsored shows backed by heavy money. No one has kicked on these sepia stars appearing on regular shows either as guests or as steady performers.

PUBLIC MUST WRITE

If a sponsor is dubious of a show, strong audience response can break down his reserve. The public must write to the studios in order for the program directors to get a line on just what the show is worth in listener interest. If Negroes want Negroes on the radio and in the movies they must support their own stars. A voice of 13,000,000 strong must be heeded.

With people from all walks of life sandwiched between name stars, Bryant has a show of wide interest, and he should be knocking on the door of a sponsor or vice versa. The show is clean and has a national outlet. MBS itself has a chance to cement race relations among the little people and Willie Bryant's "Hospitality Club" is the show to do the job.

Bubber Kinard has been appointed assistant director for the show. A big item is the fact that the show will go on tour and will be broadcast from the stage of the Howard Theater in Washington on Nov. 8 at 8:30-9 P. M. This might be the impetus needed to hike interest in the MBS show.

At any rate MBS must be commended for giving the show national outlet and Willie Bryant wins kudos for a noble effort.

"Here Comes Tomorrow"

HEADLINES ON SHOW FRONT—Left: Janice Kingslow in whose Chicago home the idea and determination for the first all-colored radio soap opera commercial was born. Heard three times weekly over Marshall Fields' independent station WJJD, "Here Comes Tomorrow" is a tribute to advancing democracy in the field of entertainment. Center: Ex-GI Aland Dixon who has harried every

53b(2) 1947 "Information Please"

Pittsburgh, Pa. Courier

Information Please— The popular first baseman of the Brooklyn Dodgers, Jackie Robinson (second from right), joined with President Rufus Clement of Atlanta University in scoring on the CBS network show, "Information Please," last week in New York. Jackie proved himself a competent authority on matters other than baseball, in the company of the brilliant college prexy (second from left), and John Kieran (extreme left) and Franklin P. Adams (extreme right), regular fixtures on "Information Please." The broadcast, dedicated to the United Negro College Fund, received a flood of favorable comment from listeners.—CBS Photo. Sat. 5-3-47

53b(2) 1947

"Judy Canova Show"

Around the Dial

Daily Worker

Judy Canova Show

Dull, Offensive Slapstick

New York, N.Y.

ABBOTT AND COSTELLO aren't the worst big-name comics on the air—that honor must be reserved for a lady. And its none other than that imitation hillbetty, that hoarse female loudmouth who manages to insult a wellpacked audience every Saturday night at 10 on NBC—**Judy Canova.** Thurs. 10-16-47

JUDY CANOVA . . . ***Imitation Hillbetty***

She gets her yuk-yuks from a routine that makes the most of worn and ancient gags, stupidity, mispronunciations and unsufferable puns. The racial stereotypes on her program are among the most offensive on any nationwide broadcast. There's the so-called typical Englishman, Frothingham, whom the Canova dame insists on calling "Frothing-at-the-mouth." There's Pedro, the Mexican chauffeur, portrayed as lazy, stupid and lascivious (half of the "laughs" in the show come from the sound of his accent) and Geranium, a foppish old Negro "mammy" given the worst sort of Uncle Tom lines.

The cast includes Mel Blanc, Ruby Dandridge, Joe Kearns, Ruth Perrott, Charles Dant's Orchestra and the Sportsman Quartet. Judy also sings. But she should limit her repertoire to those raucous patter songs, and avoid the sentimental love ballads, which fit her like a glove on the wrong hand. Thurs. 10-16-47

Later in the show, she was having a screen test. The director was demonstrating how echoes always come back.

Said Judy: "Let me try it—" (loud) "Lower living costs, lower rents."

Director: "That'll never come back.

Negro News On Air In Oklahoma City

Chicago Ill.

OKLAHOMA CITY — Kenneth Johnson, undergraduate at Langston University, Langston, Okla., is originator of a radio broadcast of Negro news which began here on July 13. Chicago Defender

The program which stresses cooperation between the races in the South has brought a flood of fan mail, much of it from white listeners who express interest and appreciation.

It has been rumored that a large national cigarette manufacturing company is interested in taking over the program as a medium for advertising its product. 4-20-47

53b(2) 1947

Air Tolerance Play In Minn.

Chicago (53b2)

Defender - Chicago, Ill.
Sat 8-9-47

MINNEAPOLIS — (ANP) — "Neither Free Nor Equal" was the title of a series of radio programs on WCCO, the Columbia Broadcasting System outlet in the twin cities here which devoted five broadcasts to a two-fisted attack against discrimination and prejudice here in the northwest.

The series closed last Wednesday with the sixth program which presented a dramatic examination of the progress which had already been made in the cementing of inter-group harmony. Sat 8-9-47

Each program has thrown the spotlight on one aspect of problems of prejudice and injustice. First in the series dealt with social discrimination; subsequent broadcasts probed discrimination in employment and in housing, the problem of the Indian in Minnesota and organized racism and the "hate merchants." Sat 8-9-47

What made it doubly significant is that Minneapolis had been said to have the worst anti-Jewish attitude of any city in the United States. On last Wednesday's program, Mayor H. H. Humphrey appeared.

53b(2) 1947

No fakers. A local show in New York, which has set a pattern for courageous radio dramatization of "controversial" matters, is "New World A-Coming," on WMCA. This program, centering on the problems of minorities, is back on the air for its fourth successive season. For three years, WMCA has tried to interest stations around the country in purchasing transcriptions of this program. The station is willing to sell the show without a profit, but union regulations make it necessary to charge a fee for the transcriptions. If only 50 stations bought the program, the expense would be nominal. At least 150 stations are now playing the Tommy Dorsey transcribed disc-jockey show. But of the 1,320 radio licensees in the United States, there aren't 50 who will buy "New World A-Coming."

Controversial issues. You may recall that when the newly proposed broadcasters' "code of practice" was reported here (*NR*, September 29), we observed that, under the code, broadcasters would not be allowed to dramatize political matters or "controversial" issues like those that give substance to "New World A-Coming."

Well, that's being taken care of now. Led by Ted Cott, of WNEW, New York, the non-network stations, which had not previously been consulted, are now participating in framing a new code. Many of the local stations are interested only in preserving their competitive position against the networks which made the first draft. But in the process of determining the length of commercials, the independents have drawn attention to more important provisions of the code—like the outlawing of political and controversial dramatizations. It looks as though these will still be on the air, despite opposition from the networks and the heads of the NAB.

WNYC's Anti-Bias Show Is Worthy Experiment

Daily Worker Thur 3-6-47
New York Post

By Dial-Ethics

Sunday at 1 O'clock, Station WNYC, New York's own station presents a weekly stint titled, **One More River.** The show is dedicated to the fight against bigotry and racial hatred with **One More River** allegorically indicating the channels to be crossed before unity and understanding is attained. The format of the show I caught was a mixture of variety offering highlighted by a dramatic five minute playlet.

The playlet which I'll begin with dealt with the bizarre report of **The Man In the Moon** who came to earth via a special arrangement of moonbeams. Our man in the moon choose to appear in dark skin, being a little weary of his his usual brilliant and self-dazzling appearance. As chances would have it he landed in a Southern train where he was Jimcrowed into a back seat.

BRUTALLY UNFAIR

Thur 3-6-47

His other reports dealt with factual material relative to the underprivileged minority groups. A scientific report on living standards brutally unfair to Negro children, and North Carolina's legal ruling that Negro teachers will be paid at the same salary rate that white teachers receive. The rest of the show before and after was musical, with chorus and soloists as well as a five-piece jive orchestra supplying downbeat. A young lady from Broadway made a brief speech encouraging racial understanding and unity concluding with a high soprano rendition of the Lord's Prayer.

Now for the show as a whole. **One More River** is a splendid idea. The fact that in wading across the rivers it gets its feet rather damp is unfortunate. Knowing the limited facilities of the station as far as production is concerned it would be unfair to put responsibility on the director or producer. The fact remains that **One More River** has an experimental air about it that seems a little high schoolish. I feel one should be a little more original in the approach to the subject of unity and anti-bigotry. With this is mind I look to the **Man in the Moon.** I find it unnecessary to do an interplanetary tour to arrive at the conclusion that Jimcrow trains exist. Nor do I think that pointing out such cases is new to the idea of bigotry. Personally I feel that it would be more dramatic to deal with the case of the average Negro worker or artist and more graphically indicate the bigotry that surrounds him by a report on the 24-hour-a-day pseudo-lynching he's submitted to. And as long as WNYC is a local station reaching a metropolitan audience it would be no more than appropriate that it cast its reportage eye on the examples well set forward in our own community. **The Man in the Moon** approach gives Jimcrow happenings a rather remote comment on something that is much closer to our every-day existence.

Daily Worker

Thur 3-6-47

STIMULATING SHOW

If the variety show is to be a pointed weapon in the attack on bigotry I felt that a little more should be made of the universality of the music being offered . . . and the fact that radio listeners can rarely discriminate against unseen actors, actresses, singers or chorus. The fact that people are visual discriminators can be builtup in what might be an exciting portrait of discrimination. I criticize sharply, because frankly I admire as deeply.

Thursday 3-6-47

One More River can be more than a needed show. It can be a provocative and stimulating artistic half hour that speaks unity without resource to the time worn cliche or the too often used editorial example. I suggest you all tune in to this WNYC half hour and write in your appreciation of a show with enough guts and understanding of the world to speak regardless of its occasional speech defects. By the way there's a contest on to appropriately name the excellent chorus. I suggest **Minorities in A Major!**

53b(2) 1947

Sportscasters

Sole Negro Sportscaster Sees Progress

53b(2)

Michigan Chronicle

Detroit, Mich. By PAUL DENIS Sat. 4-12-47

(Reprinted from The New York Post)

Jocko Maxwell is the only Negro sportscaster in the city and probably in the United States. That fact alone is an indictment of radio and sports prejudice, but Maxwell refuses to get mad at anybody.

He would rather stress the Negroes' progress in sports:

"Jackie Robinson is blazing the trail. He's a credit to the race. His method of taking his luck is good. He doesn't get discouraged. He knows how to handle uncomfortable situations, and those bad situations are getting fewer. He doesn't have a chip on his shoulder."

Maxwell, a sportscaster for 12 years, is now on WWRL, Thursday and Friday, 10:15 p.m., Saturday, 9:15 p.m.

"I have no difficulty functioning in my job," he insists. "I'm treated fine. Things bet better for Negroes in radio each year. Negroes must have guts to keep on despite discomforting incidents. They've got to prove their talent. They must be as good, if not better, than whites, to get a break.

"In my sportscasts, I don't stress color. I don't call all colored sports right, whether they're right or wrong, just because I'm colored myself." His advice to Negroes wanting to become sportscasters is, "Study sports, and then start on a small out-of-town station. That's what I did."

Maxwell wrote WNJ, Newark, 12 years ago for an audition. He got a job announcing sports. He also worked on WHOM, WBYN and WLTH.

"I think Bill Stern and Mel Allen are the best sportscasters. Sportscasters and sportswriters should encourage sports for youngsters as a weapon against juvenile delinquency." Sat. 4-12-47

When listeners object to Maxwell's opinions, he puts them on his program Friday nights. "Most gripes of sports fans nowadays are against the seating system at the Yankee Stadium and at college basketball games. And against poor matchmaking, especially in boxing."

He airs predictions of winners of weekend sports Friday. In 12 years, he has yet to pick a losing World Series ball team. One of his sponsors is a tobacco firm in Kentucky.

53b(2) 1947

Talent-Hunt Programs

Eddie Dowling Signs Two for B'way Debuts

Pittsburgh Courier, Pa.

53b(2) Talent Hunts

NEW YORK—Eddie Dowling Sunday night dipped into his own personal prize bag and awarded Vivian Martin, 20-year-old mezzo soprano from Detroit, a part in his forthcoming play, "Our Lan,'" when she was selected by Judge Max Gordon as the best performer on his radio program, "The Big Break," over NBC.

Miss Martin will understudy Muriel Smith, feminine lead in "Our Lan'", and play a small part in the Theodore Ward play, which comes to the Royale Theatre Sept. 27 under the aegis of Mr. Dowling and Louis J. Singer. Sat. 9-6-47

SCHOLARSHIP

She was also awarded a three-year music scholarship so that she can continue her singing lessons. One of a poor family of twelve, Miss Martin was a student at Wayne University and lives at 569 East Elizabeth Avenue, Detroit. She returns to New York Sept. 6, to "Our Lan'" rehearsals.

Another singer, Irving Barnes of Beaver, Pa., who is a janitor at Westinghouse Electric in Beaver, was signed as understudy to William Veasey in "Our Lan'" after being chosen runner up on a "Big Break" program several weeks ago. Russell Crouse was so impressed with Barnes' voice when he turned in [illegible] the program that he sent him personal [illegible] in compensation [illegible] not [illegible] first prize.

53b(2)

WINNING PERFORMANCE—Lee Harris, extreme right, is here being congratulated by Cedric Adams, celebrated northwest columnist and radio personality, for his winning performance on a recent broadcast of "Stairway to Stardom" over WCCO in Minneapolis and St. Paul. Harris sang "Old Man River" before a capacity audience of 10,000 who witnessed the special Minneapolis Aquatennial broadcast of the talent-hunt program in the Minneapolis auditorium. As prize for his performance, Harris was awarded a week's engagement on "DeHaven's Date."

Extreme left is Announcer Frank Butler complimenting Eugene Yahn whose piano playing on the same program won him a $50 Sears merchandising certificate. 9-22-47

Lee Harris is the third Negro to win recognition on "Stairway to Stardom" since the first broadcast of the weekly program three months ago. The others are Dick Mayes, Minneapolis tenor, and Omar Dale Williams, piano and vocal boogie woogie sensation of Winnipeg, Manitoba.—(ANP)

World-Memphis Tenn.

New York while working as an understudy. Sat. 9-6-47

Afro-American Baltimore, Md. Sat. 9-6-47

53b(2)

Talent Hunts

TEACHING FOR THE STARS—Eddie Dowling points to the stars for 20-year-old mezzo-soprano Vivian Martin of Detroit, after signing her to a contract for a role and understudy to Muriel Smith in his forthcoming Broadway production of Theodore Ward's drama, "Our Lan'," which opens at the Royale Theatre, Sept. 27. Miss Martin was winner on Dowling's radio program, "The Big Break," Sunday, Aug. 24.

Vi. Martin Gets Break on 'Break'

53b(2) Afro-American Baltimore, Md. Sat. 9-6-47

NEW YORK (ANP) — Vivian Martin, a 20-year-old lyric soprano and Wayne University co-ed of Detroit, has been signed to understudy Muriel Smith in the Broadway production "Our Law;" to open Sept. 27.

The youthful singer, who has won many scholarships and awards, recently won a $750 scholarship on "The Big Break" talent program on NBC to enable her to study with top teachers in

Young Singer Gets "Break"

Atlanta Daily World Ga.

53b(2) Talent Hunts

BY J. RICHARDSON JONES

Over the NBC coast-to-coast network last Sunday-via WSB-a young Negro amateur singer approached the microphone for her first major broadcast and in competition with other artists emerged victorious. When the tumult of surprise had died away and the announcement of the judge was given, Vivian Martin, 20-year-old student had swung open the doors of a successful future.

Her big break came through an opportunity offered by the Adam Hat Company in a radio program known as the "Big Break". Emceed by Eddie Dowling, famous Broadway producer, actor, director, and radio em-cee, the program is designed to give amateur the struggling artists their chance to be hard from coast to coast. 8-26-47 Tues.

Max Gordon, Broadway producer who gave the birg street "Born Yesterday," serves as judge, and upon his shoulders rests the responsibilitestant.

Miss Martin was the last to appear, broadcast locally from 9:30 to 10:00 p. m., and followed several white performers, one whom had been starred at a Detroit night club for the past two years. The young singer told of having taken voice instructions for one semester at Howard university, and of having to give up school because her parents could not continue her training there dut to the struggles to suport eleven other children. 8-26-47 Tues.

The aspiring young woman secured employment as a maid, hoping to continue her musical education in night classes. Then Eddie Dowling heard her sing, and selected her as a contestant on last Sunday night's broadcast. Vociferous applause greeted her operatic effort and judge Max Gordon unequivocally selected her the night's winner. Thunderous and-almost breathless-the young girl received the plaudits of the crowd and the generous reward profing, offered her the golden opportunity to understudy the great Negro singer, Muril Smith, who will open soon on Broadway in a show produced by himself. 8-26-47

She had asked that, in event she won, the sponsor would pay for her musical education, (three and one-half years of study.) Eddie Dowling, after assuring her Adam Hat Company would pay for her school

Thus the golden voice of a young girl has risen above racial prejudice and Bilboism to scale the heights of success unlimited.

SINGS ON NBC RADIO SHOW:

Afro-American
Baltimore, Md.

Pa. Baritone Has Habit of Winning Scholarships

Sat. 8-23-47

By GLADYS P. GRAHAM

NEW YORK (ANP) — Irving DuBois Barnes baritone of Beaver, Pa., was the first colored contestant to sing on the initial "Adam Big Break" radio show over NBC here Sunday night.

The other contestants were: Louis Teichee and Arthur Ferrante, duo pianists of the Juilliard school of music; Sally Kettles and Mildred Don, all of whom were competing for the $750 award.

Interviewed at the NBC studio immediatelly after his presentation, Barnes was found to have had considerable training in speech and choral singing.

Won Speech Title

A runner up for the national speech championship in Canton, O., he won for his declamation at Lexington, Ky., among some hundreds of contestants, using excerpts from "Green Pastures." He later won a scholarship to Wittenberg College and at a later date a scholarship to the Westminster College Choir, in Princeton, N.J., where he sang two years with the choir.

He sang with the NBC orchestra under the baton of Arturo Toscanini, New York Philharmonic under Arthur Rodzinski at Carnegie Hall and with the Philadelphia Symphony under Eugene Ormandy.

Sat. 8-23-47

The baritone (who was representing Pittsburgh on the air in celebration of "Pittsburgh Night"), stated that the thrill of a lifetime came when he appeared with the choir along with Jan Pearce of the Metropolitan Theatre in the film "Hymn of the Nation," which was made by MGM.

To Enter Geneva College

Mr. Barnes plans to further his studies in choral singing and this fall will enter Geneva College to take up courses in industrial relations in line with his work with the Westinghouse Standard Contract Division in Beaver.

He is an avid collector of classical records and appeared on the sustaining program of radio Station KDKA, in Pittsburgh.

He is the son of the Rev. and Mrs. F. D. Barnes of Lorian, O.

TALENT SCOUTS WINNER—Lee Harris, bass baritone of St. Paul, Minn., (left) who won top honors recently on CBS star Arthur Godfrey's "Talent Scouts" program. Harris, 32-year-old ex-GI, got his "Talent Scouts" audition via a radio contest on Cedric Adams' "Stairway to Stardom" show on Station WCCO, which sent him to New York with all expenses paid. Harris won $100 and three engagements on Godfrey's daytime show.

Afro-American, Baltimore, Md.

'Talent Scouts' Winner Proud of His Big Break

Sat. 10-25-47

NEW YORK—A former Army Signal Corpsman who was scheduled to embark upon his concert career just two days after the attack on Pearl Harbor was back on the track this week, having won top honors on Arthur Godfrey's "Talent Scout" show via CBS, Monday night, October 13.

He is six-foot-six Lee Harris of St. Paul, Minn., whose rich baritone rendition of "Ole Man River" pushed his rating to the top of the applause meter.

Gets $100 Cash Award

Besides receiving a cash award of $100, Harris appeared last week on the Godfrey daytime shows, received an audition at New York's Roxy Theatre, and a series of other auditions were being arranged for him to exhibit his talent.

Cedric Adams, Minneapolis newspaper columnist and radio commentator for station WCCO, was talent scout for Harris, appeared along with three other contestants, a female vocalist, xylophonist and a mimic.

"Hopes This Is It"

"I appreciated this break more than anything else," Harris said following the broadcast. "I had wanted to come to New York for a long time to find my chance in the concert field. I surely hope this is it."

This 32-year-old veteran was discharged in January, 1946, after four years in the service, two of which were in the South Pacific. He did very little singing during that time. "I just rigged telephone lines and completed installations," he says.

Sat. 10-25-47

Gives Up S.A. Trip

Through the persuation of family and friends, Harris changed his plans for going to South America with a group of his buddies as communication technicians. He agreed instead to resume his voice training.

Last spring he participated in Adams's "Stairway to Stardom" talent show and weathered all eliminations, thereby qualifying for the Godfrey show audition.

Daily World

RADIO CONTEST WINNER — Lee Harris, 32-year-old ex-GI of St. Paul, Minn., three times winner of the "Stairway to Stardom" weekly search-for-talent program on Radio Station WCCO, Minneapolis-St. Paul, is shown with Cedric Adams, master of ceremonies of the popular program and Jackie Collins Minneapolis tenor, who was runner-up in the recent competition for a New York trip to audition for 'Arthur Godfrey's Talent Scouts" heard Mondays, 8:30 p. m. EST, over the CBS network.

Sat 11-15-47

Mr. Harris, whose performance merited him the trip by unanimous vote of the board of judges, was accompanied to New York by Cedric Adams, who appeared as his "talent scout.' — (ANP)

53b(2)

"This Is Jazz'

JAZZ ENCORE—30 YEARS LATER—Warren (Baby) Dodds, on drums; George (Pops) Foster, bass, and Louis (Satchmo) Armstrong, trumpet, were recent guest stars on Rudi Blesh's (right) radio show, "This Is Jazz," reminiscent of when they played in 1917 with their Jaz-E-Saz band along the Mississippi River.

53b(2) 1947 "Town Meeting of The Air"

WALTER WHITE LISTS 10 WAYS TO FIGHT PREJUDICE

October 10, 1947

New York--Listing ten ways in which Americans can fight racial and religious prejudice, Walter White, NAACP secretary spoke over a nationwide ABC network October 7th on America's "Town Meeting of the Air."

Press Service of the National Association For the Advancement of Colored People

Mr. White urged his listeners to first judge their fellowmen not by color or creed but as men; to watch their words in labeling whole groups with catch phrases; to observe fair employment practices; to support legislation to stop lynching, disfranchisement and educational inequalities; not to be lulled to inaction by trust in the slogan "the slow process of education"; fight segregated housing through property holders' covenants; write letters to newspapers, film makers and radio stations on racial and religious stereotypes; join a church or other community organization which opposes discrimination; face squarely the question of intermarriage and recognize it for a "red herring"; and steer clear of the generalization that everything is all right in the North and all wrong in the South.

10-10-47 New York, N.Y.

Telegrams and letters of congratulation reached Mr. White from Missouri, New York, Texas, Connecticut, Illinois, Alabama, Iowa, Maryland and California.

Other speakers on the program were Charles P. Taft, president Federal Council of Churches; Mrs. Clare Boothe Luce, former Congresswoman from Connecticut; and Max Lerner, chief editorial writer for the newspaper PM.

53b(2)

WALTER WHITE ON "TOWN MEETING OF AIR" OCT. 7

October 3, 1947

National Association of Colored People Press Service of the

New York--Walter White, NAACP secretary, will be one of four persons on the radio program, "Town Meeting of the Air" on Tuesday, October 7, when the question will be "What Can We Do to Improve Race and Religious Relationships in America?" The other participants will be Charles P. Taft, president of the Federal Council of Churches; Clare Booth Luce, former Congresswoman from Connecticut; and Max Lerner, chief editorial writer for PM. The program will be broadcast over the ABC network at 8:30 p.m. EST; 7:30 p.m. CST; and 8:30 p.m. on both MST and PST. 10-3-47

RADIO TAKES BOLD STEP:

Speakers Rap Racial Discrimination on Air

Afro-American, Baltimore, Md. 10-18-47

NEW YORK—Radio made a bold step here last week through the American Broadcasting Company and its affiliated stations in condemning segregation and racial discrimination in all of its forms.

The question of "What can we do to improve race, religious relationships in America?" was aired on the "America's Town Hall Meeting of the Air" from Town Hall.

Principal speakers were Charles P. Taft, president of the Federal Council of Churches; Walter White, executive secretary, NAACP; Clare Boothe Luce, former Republican representative from Connecticut, and Max Lerner, chief editorial writer for PM. George V. enny Jr. served as moderr. Baltimore, Md.

Excerpts From Text

Following are excerpts from the text as discussed by the various speakers:

Mr. Taft pointed out that "Our greatest successes and our most steady progress have come from the religious insistence upon love and justice among all human beings.

"The next step is to know your religion, if you are a Catholic, Protestant or Jew, and probably if you claim any other great religion, condemns this vicious thing.

From Religious Standpoint

"Religion stands for love and justice and insists on sharing and sacrifice. It insists that every human personality is sacred and entitled to protection and to the chance to develop."

"We all know that something must be done about intolerance—and quickly—because time is running out," Mr. White said, adding: "Avoid the cliche of believing that everything is perfect in the North and imperfect in the South so far as race and religious prejudice is concerned.

"Don't let yourself be tricked by that old cliche that the solution to the problem of intolerance is the 'slow process of education.' Far too many Americans use this statement as an excuse for doing nothing or even actively opposing correction of the evil which may destroy us all."

Suggests Strong Organizations

As one of the many remedies he offered, Mr. White said: There are many scores of church, labor and other organizations which today vigorously oppose discrimination. Select the one of which you most approve and join it. Work hard and continuously to increase the organization's strength and effectiveness."

Said Mr. Lerner: "I think one of the things we can do is for all these minority groups that we have spoken of to stand together, to hold hands, to link themselves indissolubly and not to let any one play them off, one against the other, colored against Jews, Jews against Catholics, Catholics against Jews.

"Another thing we can do is to recognize that this is a question also of a majority; that the majority has the problem of insuring the economic security which is the essence of resolving the problem." 10-18-47

Says States Can Help

Mrs. Luce declared that "this idea of interracial justice is fundamentally a very simple idea."

In discussing the New Jersey State Constitutional Convention which adopted an anti-discrimination clause in the schools and in the State militia, she said.

It is interesting that provision was introduced by the one and only colored delegate to the convention.

"It seems to me that if every State in the Union would introduce such a provision in its revisal of its charter, it would go a long way toward doing away with racial discrimination because prejudice begins, I think, among the young and in the schools and that is one of the first places to begin eradicating it."

Walterboro, S. C. Press & Standard
February 13, 1947

REV. GLYNN T. SETTLE,
Originator and Director of
"WINGS OVER JORDAN"

WINGS OVER JORDAN HERE

53b(2)

CHOIR TO MAKE TWO APPEARANCES HERE

First at 3 O'Clock—Evening Program at 8 O'Clock At Colleton Training

Residents of Walterboro will hav an opportunity of hearing the fa mous "Wings Over Jordan" choi when it makes its appearance her Sunday for two performances a the Colleton Training School, C M. Richardson, principal. The firs performance will be in the after noon, starting at 3 o'clock, the sec ond starting at 8 p. m. Principal Richardson states that a section has been reserved for white people who care to attend.

"Wings Over Jordan" was inaugerated July 11, 1937, over radio station WGAR, Cleveland, Ohio. It became a Columbia network program January 2 of the next year, and has since been heard regularly every Sunday. In nine years the program has grown steadily in popularity among listeners representing all faiths in all sections of the world. Originator and founder is the FRev. Glynn T. Settle, one of the nation's busy clergymen, who also has time to supervise the activities of the choir.

Since its start, this famed choir has appeared in 45 states on personnel appearance tours. It also, on request from the War Department, furnished entertainment and relaxation for battle weary fighting men, visiting Italy, France Germany and Belgium. While overseas it received two of the highest citations presented to civilians for it's magnificent effect on the morale of the troops. This group participated in the services of the late Franklin D. Roosevelt giving their rendition of "The Lord's Prayer."

The program for both Sunday performances will consist of sixteen numbers among which are Swing Low; You Know Lord; Just a Closer Walk With Thee; I Will Trust in the Lord.

Mooresville, N. C. Enterprise
January 16, 1947

"Wings Over Jordan" Choir To Present American Music

7-25

Wings Over Jordan, outstanding radio and concert choir of Negro voices, will be heard in a concert on Feburary 21, at Central High School auditorium by arrangements made with the Stanford Zucker Agency, New York City.

53b(2)

The internationally famous group has just completed a ten month extended tour of Italy, France, Germany and Belgium

for USO Camp Shows, Inc. they played before virtually every large army group in the European Theatre of Operations.

The fine chorus, which is under the guidance of Reverend Glynn T. Settle of Celeveland, Ohio, was organized in 1937 and at that time went on the air over CBS in Celeveland. Since then, the Wings Over Jordan Choir has been heard each Sunday by listening audiences of over 13,000,000 from coast to coast . . . and by millions more in England and Europe thru British Broadcasting Company rebroadcasts. Their seven years over CBS were interrupted in March 1945, when the group was asked to go overseas for the entertainment of battle weary American Soldiers. The Choir was so successful in their "good will mission," that Major General E. M. Almond was able to extend their original six month tour into ten morale-building months.

Mooresville is one of the important cities Wings Over Jordan will appear in on their current nation-wide tour. To the huge audiences who have heard the renowned choir on the air and witnessed their personal appearance, the Wings Over Jordan choir means beautiful and inspiring spiritual singing which is actually true American music.

Arduous life for conductor of "Wings Over Jordan" choir

Los Angeles, Calif. Tribune

There is no peace for the wicked, nor for the musical director of a nomadic choral group, according to James Lewis Elkins, conductor of the famous and beloved "Wings Over Jordan" choir heard Sundays over CBS. It is the natural outcome of a conscientious devotion to duty. Elkins never turns down an applicant for an audition, and since the choir tours the United States, year in and year out, the flow of applicants is almost inexhaustible. On a recent tour through New York, for instance, he was roused at 4 a.m. one morning by a telephone call from a lady in Brooklyn, who, having heard that the choir was moving on the next day, wished to be auditioned there and then. Only the alarming distance between Brooklyn and Harlem prevented Elkins from pursuing what he considers part of his directorial duties.

Sat. 5-17-47

Elkins has directed the group during the past 9 months. At 31, he is already an old hand at choral conducting, having specialized in directing a cappella groups at little known Campbell college, Jackson, Miss., and at better known Edward Waters college, in Jacksonville, Tenn., and his master of music from Oberlin school of music, in Oberlin, Ohio. While serving with the Army in Europe, he spent some time at the University of Belgium, and was given a Diploma Americus, at the conclusion of his studies there.

Elkins' present assignment is an arduous one. The all-Negro choir gives an average of 12 concerts a week in addition to its weekly Sunday broadcast (KNX-CBS, 7:05-7:30 a.m., PST). It is Elkins' task to see that the program of spirituals are kept interesting and varied. Although most of the tunes are already arranged, and have been sung by the choir for many years, he has contributed quite a few new arrangements and songs in the past year.

Sat. 5-17-47

The singers chosen for the choir are not "polished" musicians in the sense that they have had formal musical training. Elkins looks for the natural voice and the natural talent which better fit the demands of choral singing. Esther Overstreet, the diminutive soprano soloist, has never had a singing lesson. But she is a "shrewd" singer, Elkins says, and knows the tricks for giving each word its full expression and beauty.

The choir rehearses en route. It travels, together with its manager, Mildred C. Ridley, and its founder and leader, the Rev. Glynn T. Settle, in a huge bus. Elkins gives the choir its key on a diminutive musical gadget that looks like a pancake, and, he proudly adds, he doesn't have to use it very often.

Wings Over Jordan Has 2 Conductors, Elkins And King

Atlanta, Nashville Tenn

New York, August—The Wings Over Jordan Choir, known for setting so many precedents, has done it again! Their latest innovation is the use of two conductors at each of their concert appearances and on each of their Sunday morning broadcasts over the coast-to-coast radio network of the Columbia Broadcasting System.

8-22-47

The choir has been conducted by James Lewis Elkins during the continuous concert tour which has already covered 44 states. The Wings Over Jordan Choir has been working an almost unbelievable heavy schedule to meet the tremendous demand for concerts. Elkins, in need of a short vacation, temporarily relinquished the conductorship to Charles E. King. Audiences were greatly impressed by King, especially when he conducted the more rhythmic type of spirituals.

When Elkins returned to the choir after his rest, he was equally acclaimed; his talent is shown to best advantage in the more rhythmic type of number.

Reverend Glynn T. Settle, originator and director of Wings Over Jordan, had two excellent conductors and the audiences responded enthusiastically to both. His decision to retain the two conductors, each to conduct the numbers best suited to his personality and talents proved to be a sensation. The public is amazed by the effects attained by both conductors, the technique and finesse, awes the audience into utter silence; King, while directing in the King will go far in assisting Wings of the United States. Over Jordan in its efforts to make

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WINGS OVER JORDAN CHOIR TO CELEBRATE 500th BROADCAST

The Florida Sattler, Jacksonville Fla Sat 7-26-47

The Wings Over Jordan Choir will celebrate its 500th broadcast over the CBS Network, on Sunday morning, August 10. This celebrated Negro choral ensemble has been a regular feature of the coast-to-coast Columbia Broadcasting System radio network since January 1938, except for ten months during 1945-46 when it went overseas to bring its message of faith and interracial goodwill to millions of American and Allied soldiers in the European Theatre of Operations.

This remarkable record of achievement is a credit to the Negroes' gift of original Spiritual music to America. CBS officials estimate the weekly listening audience at 10,000,000 persons who have developed the habit of tuning in on the Wings Over Jordan radio program each Sunday morning at 11:05 AM, Eastern Daylight Saving Time. In 1940, the National Association of Broadcasters named Wings Over Jordan as an important reason why CBS was given the George Foster Peabody Award for "outstanding meritorious public service" in radio.

Since the Wings Over Jordon Choir returned from overseas, it has been busily engaged on a coast-to-coast personal appearance tour, having performed in more than 400 different cities since April 1946. This tour is now taking them to California for a return visit and, on this trip, one of the major Hollywood studios has engaged Wings Over Jordan for a picture. This trip has taken them to 46 states and is still continuing, under the management of International Artists orporation, 420 Madison Avenue, New York 17, New York. Their largest audience was 75,000, in Cleveland's outdoor stadium.

Reverend Glynn T. Settle, prominent Negro clergyman, is the director and founder of the Wings Over Jordan Choir; and his is the voice that is familiar to millions of listeners each Sunday morning. The choir is conducted by James Lewis Elkins, with Charles E. King as co-conductor.

Wings Over Jordan Cited For Racial Work

Atlanta Daily World

Atlanta, Ga. Tues.

NEW YORK—In its third annual meeting, New York's Turner Society voted recently to present a certificate of commendation to the Wings Over Jordan Choir for their contribution to inter-racial understanding. Tues. 7-29-47

In an address in which he stressed the importance of a cultural exchange between the races, J. K. Reeder, president of the Society, mentioned many of the instances where the Wings Over Jordan Choir contributed in this manner. Mr. Reeder stated: "In their presentation of traditional Negro music to thousands of troops, both white and colored, during a ten month overseas tour for USO Camp Shows, the Wings Over Jordan Choir, under the direction of Reverend Glynn T. Settle, was of inestimable value in the development of a greater understanding between the races." Also cited were the instances where, as in Over Jordan Choir was instrumental in the raising of funds for projects sponsored by both the Negroes and white of the community. In addition to these activities, the Wings Over Jordan has cooperated with churches all over the country for the purpose of presenting Sunday School concerts, in an effort to instill racial tolerance in the nation's young people during their formative years.

Ben Zucker of the International Artists Corporation accepted the commendation for the choir. In his address, he outlined the future plans of the Wings Over Jordan Chior, which will include the continuation of their coast-to-coast Sunday broadcast over CBS, and a nationwide personal appearance tour. In expressing his thanks for the honor bestowed, he assured the society that "the voices of the Wings Over Jordan Choir will continue to sing the cause of inter-racial harmony."

'Revolting' Choir Members Form New Singing Unit

Afro-American Baltimore, Md. 53 (2)

By CLINTON M. ARNOLD

LOS ANGELES — Contrary to publisher reports, the members of the Wings Over Jordan Choir have not returned to the organization.

While a choir has been singing with the program for the past two Sundays, only one member of that choir was part of the group that came to Los Angeles with the Rev. Glenn T. Settle four weeks ago.

The featured quartet with the choir which sang over CBS on August 17, has formed a separate organization; signed a contract with a local promoter and already has obtained several bookings as "The Wingmen." 9-20-47

The singers, billed as "The Former Wings Over Jordan Choir," made several appearances in local churches and are attempting to remain together as a unit. The quartet has been singing with them during these appearances, which have been at Opportunity Baptist Church, Zion Hill Baptist and Victory Baptist, all in Los Angeles.

Leader Still Mum

The minister refused to make any statements for publication as to steps being taken to assemble his new choir and is proceeding quietly with his plans. Sat.

The publicity sent from his booking agency in New York is unchanged. In announcing availability of the choir for engagements, the agency encloses statements made by various music critics. All of those, however, apply to the group which is no longer with the Rev. Mr. Settle.

The Wings Over Jordan Choir which appeared at the Lincoln Theater in concert, August 17, 18 and 19, was composed of the following members: 53 (2)

James L. Elkins, director; Charles King, associate director; Emory Barnes, personnel manager and member of the choir; Cecil W Dandy, lead tenor in the quartet and featured tenor with the choir; Esther Overstreet, featured soloist; Virginia Robinson, Hazel Morris, Dorothy Clarke, Marjorie Anderson, Myrtle F. Jones, Anna Mae Amos, Mel Herring, Ellison B. White, Ruth Fomby, Clarence Small, Arnett L. Osgood, II, Marvin Hayes and E. S. Dearon.

Only one of the above named persons is now appearing with the choir. She is Miss Fomby, who it is reported, took part in the original revolt, but later changed her decision.

53b(2) 1947

Settle's Choir Back on Air After Revolt

Afro-American
Baltimore, Md. Sat. 9-6-47

Director, Manager, Singers Charge 'Lack of Consideration,' Quit on Coast

BULLETIN

The "Wings Over Jordan" choir was heard in its regularly scheduled broadcast on Sunday. Former choir members and some of the original "revolters" are said to have made up the unit.

By CLINTON M. ARNOLD

LOS ANGELES—Charging their leader, the Rev. Glenn T. Settle, with a "total lack of consideration for the welfare of the members of the organization," the "Wings over Jordan" choir refused to make its regularly scheduled broadcast over the CBS Network Aug. 24 at 11:05 a.m., EDST. Sat. 9-6-47

All 17 members of the choir, including the director and personnel manager, acted as a unit. "Under vociferous in their bitterness against the treatment they claim to have received from the leader of their organization. Their complaints were based mainly on the following "injustices":

"The average salary paid is $52.50 per week, but out of that we must pay our own expenses. Transportation from city to city is furnished, but once we reach the outskirts of a city we are on our own.

"No consideration is given at all in case of illness. If a choir member becomes ill, and fails to make a scheduled appearance, then he is taxed a day's pay for each day he is unable to appear.

On Tour Since 1946

"Although we have been on tour since April, 1946, none of us have received any vacation at all, nor will any be given. In that time we have average six days' work per week.

"Since July 19, we have been on a "lay-off." This means, that although we are on the road and many miles away from home, we are paid only on the days when we give performances. No matter how many performances we give in one day—no matter how many performances are 'paid appearances,' we receive only one day's pay." Sat. 9-6-47

Began With 40 Voices

The choir, originally was composed of approximately 40 voices. At the present time it has shrunk to 17, which number includes the conductor, associate conductor and personnel manager.

Radio Feature 10 Years

For almost ten years the choir has been heard each Sunday morning over the Columbia Broadcasting System, this is the first engagement it missed, except while on a tour of Europe. Rev. Settle was pastor of Gethsemane Baptist Church in Cleveland, Ohio, his choir broadcast over station WGAR in that city.

Worth Kramer, musical director of WGAR, resigned his position to become conductor of the choir. When "Wings Over Jordan" went on a national hook-up in 1938 and become so popular, the Rev. Mr. Settle resigned as pastor of his church to devote his entire time to the choir. Sat. 9-6-47

Although he attempted to call a meeting of the choir on Sunday afternoon to persuade them to return to his organization, all but one of the members refused to accede to his request, it is said.

Wings Over Jordan Has 2 Conductors, Elkins And King

Nashville Tenn. 53b(2)
Globe, 8-22-47 Fri.

New York, August—The Wings Over Jordan Choir, known for setting so many precedents, has done it again! Their latest innovation is the use of two conductors at each of their concert appearances and on each of their Sunday morning broadcasts over the coast-to-coast radio network of the Columbia Broadcasting System.

The choir has been conducted by James Lewis Elkins during the continuous concert tour which has already covered 44 states. The Wings Over Jordan Choir has been working an almost unbelievable heavy schedule to meet the tremendous demand for concerts. Elkins, in need of a short vacation, temporarily relinquished the conductorship to Charles E. King. Audiences were greatly impressed by King, especially when he conducted the more rhythmic type of spirituals. When Elkins returned after his rest, he was equally acclaimed; his talent is shown to best advantage in the more reserved type of number.

Reverend Glynn T. Settle, originator and director of Wings Over Jordan, had two excellent conductors and the audiences responded enthusiastically to both. His decision to retain the two conductors, each to conduct the numbers best suited to his personality and talents proved to be a sensation. The public is amazed by the effects attained. Elkins, with technique and finesse, awes the audience into utter silence; King, spirited and more emotional, sets every foot to tapping with the roilicking, joyous numbers.

James Lewis Elkins, a native of Paris, Kentucky, received his B. A. degree at Lane College in Jackson, Tennessee. He then entered Oberlin College in Ohio, famous for its great music school, where he received his Masters Degree. He was awarded the "Diploma Americane" by the University of Belgium, while overseas in the armed forces of the United States.

Charles E. King, a brother of the late Luther King, is a native of Cleveland, Ohio. He was graduated with a degree in Music from Heidelburg College, Tiffin, Ohio. He originally sang with the group, then appeared in the Broadway musical "Showboat," and later did concert work. He is the possessor of a fine tenor voice.

Sat. 8-22-47

The combination of Elkins and King will go far in assisting Wings Over Jordan in its efforts to make the sacred Negro Spirituals live forever.

Wings Over Jordan Choir

Wings Over Jordan

As a singing cast Wings Over Jordan is perhaps America's best known and most beloved Negro music group today. They are known from coast to coast and in many foreign lands. They represent the only American group to enjoy the rare distinction of supplying music to our soldiers during the dark days of the war when such excusions were strictly forbidden. In all, it is estimated that they traveled over, 25,000 miles, singing to over 250,000 men in the armed services. Atlanta Daily World, Atlanta, Ga.

Of late, however, news is beginning to leak out that there is dissension in their ranks. It appears that the members of the team seem to be encountering difficulties in getting on with each other. One report, carried in the papers a fortnight ago, pointed to the fact that a Sunday morning radio engagement had to be cancelled on account of growing tensions and misunderstandings. For quite some time observers have hinted strained relationships between the members of the cast. We remember the last time the group appeared in our city a number of observers were heard to remark about the pronounced strain which seemed to obsess the minds of certain of its members and thus render their work ineffective. Tues. 9-16-47

Let us pray that the cast will determine to turn over a new leaf and go forward with the show or else quit while the quitting is good. For it will be far less embarrassing to themselves and to the race to leave the concert stage gracefully rather than to end up a brilliant career ungraciously.

Report "Wings Over Jordan" Choir In Squabble On Coast

Atlanta Daily World
Atlanta, Ga. Wed. 9-3-47

LOS ANGELES— (ANP)— When the accustomed time for the "Wings Over Jordan" choir to apear on Columbia Broadcasting system arrived last Sunday morning, listeners were amazed to hear instead of the expected harmonies, a program from Chicago. The "Wings Over Jordan" group not only did not broadcast but dissension had arisen to such a degree that the choir disbanded. Quarrels within the organization and centering about the Rev. Glenn T. Settles, originator and director of the choir are said to be responsbile for breaking up the pioneer radio outfit. The group was scheduled for a concert in San Diego and were at that point last Sunday morning when the broadcast had to be abandoned. Wed. 9-3-47

Individual members of the choir have arrived in Los Angeles and are seeking work in movies and in quiring about the possibility of personal appearances. Some complained about the salaries they were paid. These averaged $1.52 a week. Others said that Settles had little consideration for singers who were ill, docking them for non-appearances. Dr. Settles could not be reached for a statement. There were reports that he was seeking talent to rebuild the organization. CBS officials declared the break-up was a surprise to them and had no immediate comment.

REV. GLYNN T. SETTLE

Wings Over Jordan Still Ranks Among Top Choirs

Chicago Defender

LONG ISLAND CITY, N. Y.—T. Settle, Wings Over Jordan is still Under the leadership of Rev. Glynn receiving wide acclaim as one of the nation's top choral aggregations. In Tulsa, Okla., a leading city to another broadcast and concert.

Favorites In Texas

At Bellville, Texas, it was learned that approximately 20 per cent of the audience was composed of people who had made a weekend trip to hear the group. At Plainview, Texas, the white Ministerial Alliance presented two Wings Over

In recent weeks music lovers of each presentation. In Tulsa, Okla., a leading white physiciarple who had made a weekend trip attended a broadcast of the choir to Oklahoma City to attend two broadcast and concert. Chicago
to city enjoying the performances have followed the choir from city

Jordan concerts in one day. They immediately arranged for a two-day return engagement to satisfy the demands of those in attendance and the large numbers who had to be turned away, due to lack of seating capacity.

Likewise, Hobart, Oklahoma and Frederick, Okla., have requested Wings Over Jordan to alter its route in order to return this year. Enid, Okla., after hearing Wings Over Jordan has begun a movement to establish the engagement of the choir as an annual community project. 10-19-47

After the concert in Dallas, where they sang beore 3,500, Rev. T. M. Chambers, pastor of Good Street Baptist Church, introduced Rev. Settle to Miss Patty Gean Moore, who was immediately made a member of Wings Over Jordan and will be featured as a soloist.

509 Performances Sat.

Gilbert Allen, conductor of Wings Over Jordan, is a graduate of the University of California at Los Angeles, he studied at Julliard School of Music and was most recently a member of the faculty of Samuel Houston College.

Wings Over Jordan has now completed its 509th Sunday morning coast-to-coast broadcast over the Columbia Broadcasting System radio network and is believed to be on the longest continuous tour of any similar organization in the records of the entertainment world.

REV. GLENN T. SETTLE
. . . CBS settles with him.

CBS fires 'Wings Over Jordan', substitutes college choirs

5343

Without a word of warning to the radio audience, the Columbia Broadcasting System discontinued the "Wings Over Jordan" choral program and substituted the choir of Florida Agricultural and Mechanical college of Tallahassee in a similar program of spirituals and choral anthems last Sunday morning.

The "Wings Over Jordan" choral ensemble gave its last program over CBS Sunday, Oct. 12. Although the choir and its narrator-originator-manager, the Rev. Glenn T. Settle, had received their walking papers, no announcement that this was the final broadcast was made to the radio audience Oct. 12. Nor were listeners told of the change made last Sunday when the choir of the 50-year-old, state supported college was introduced.

The program presented by the Florida A. and M. group was similar to that performed by the "Wings Over Jordan" group. The choir of 80 voices sang 7 spirituals. Program annotations were read by the Jacksonville studio announcer. The Florida college will be back this Sunday and two more Sundays, after which a different Negro college will be presented for four Sundays.

CHOIR STRIFE-TORN

Dissension between the "Wings" choir and the Rev. Settle, which had earned the group considerable bad publicity, was thought to be the reason for the dismissal.

In Cleveland, home base of the choir, officials at the CBS outlet said the program had been "permanently discontinued, barring possible reconsideration."

The show, heard here at 8:05 a. m., had been a CBS sustaining feature for 10 years, starting as a local sustaining program in Cleveland. It has given over 500 radio programs and countless other personal appearance shows throughout the country.

The Rev. Settle, whose church choir formed the first "Wings Over Jordan" group, originated the program. When it went on a coast-to-coast hookup and started touring the country, giving each broadcast in a different city, he gave up the pastorate of his church in Cleveland.

53b (2) 1947

WVON, "The Voice of the Negro"

Sign Contract For All-Negro Radio Station

St. Louis, MO.
ARGUS, Fri. 8-29-47

CHICAGO (ANP)—A red-letter day in Negro radio came Aug. 15 when Dr. Clifford F. Kyle, well-known commentator, minister and teacher, signed a contract with Bitter Associates, Inc., for the proposed construction of the world's first all-Negro owned and operated radio station. Dr. Kyle with Everett Wadsworth, publicity director, travelled to Toledo, O., to sign the contract. Fri. 8-29-47

The radio station, which has its offices in Chicago, will be known as WVON, "The Voice of the Negro." The 1,000-watt station will operate 18 hours daily with a full coverage of music, news, sports, variety programs, lectures, recordings and transcriptions. It will serve over three million Chicago listeners including the 450,000 south side population. Towers will be erected in Robbins, Ill., a fast-growing Negro suburban community.

"This is a business enterprise, owned and operated solely by Negroes," Dr. Kyle said, "however, the policy of service and entertainment will be most liberal to all groups and not a segregated jim-crow set-up." He added that following the establishment of WVON in the heart of Chicago's south side, a network of Negro owned stations will be placed in key cities throughout the country.

2 Stations Planned

Other officers and directors are Andrew R. Carter, vice president; J. W. Williams Sr., treasurer; John W. Williams Jr., assistant secretary; Capt. Quenton Mease, the Rev. A. A. Watts, and David Brandwein, legal representative. Bitter Associates, Inc., of Toledo, Ohio, has been awarded contracts for construction of two stations, WVON (AM) and WVON (FM).

Dr. Kyle and other directors will be in Washington soon to apply for a Federal license to operate the two stations. A contract was signed Nov. 22 with International News Service which will supply the stations with worldwide, national and local news.

1st Race Network Chartered in Ill.

Afro-American
Baltimore Md
12-6-47

Interracial System Plans Two Stations

CHICAGO—The Afro-American Broadcasting System, Inc., the world's first all-colored radio network, was granted a charter of incorporation on Nov. 12 by Edward J. Barrett, Secretary of State of Illinois. The capital was listed as $80,000. Sat 12-6-47

The incorporators were Dr. Clifford F. Kyle, a minister, and founder of Chicago's Interracial Fellowship Church, who is president of the corporation and board chairman; Louis E. Ferguson, assistant treasurer; and Wenonah R. Stone, secretary, all directors.

'JIM CROW' AUDIENCES

A Producer Hits Equity's Anti-Segregation Plan

Times-New York N.Y.

Sun. 8-3-47

By ARTHUR HOPKINS

IN this day of all days when the theatre map continues to shrink, well meaning members of the Actors' Equity Association are proposing measures of blacklist which could well complete the theatre's elimination in the South and Southwest. Aimed at Washington, on the commendable premise that the capital of a country that is dedicating itself to world brotherhood should make no public exhibition of race discrimination, the target logically will be widened to take in all communities practicing discrimination.

Admittedly, this would eliminate the legitimate theatre from a number of communities.

Times-New York, N.Y.

Now just what right have the occupants of the theatre today to dictate the extent of its operation tomorrow? Does the theatre belong to us, or are we merely transient tenants in a house that took many years to build, a house that in a brief thirty years has had so many wings torn away that it is now a skeleton building with only scattered parts occupied?

Sun. 8-3-47

Did we create this theatre, or was it handed down to us? Are we permanent tenants, or must we move out to make room for other tenants? When we move out, how are we to leave the house? Is it to be with as much living space as we can preserve, or are we to dismantle the house still further?

The Predecessors

The lives of a great many valiant predecessors went into the building of that house. No discomforts of travel or hardship of living deterred them from adding wings to the house, wings that at one time extended into all parts of the country.

When the aged and mutilated Bernhardt could find no theatre in Texas she insisted upon playing in tents. When Edwin Booth had his own theatre in New York he refused to play any but limited engagements in the city so that he might occupy the outlying wings. It was a long and brilliant procession of stars and idols who made their annual pilgrimages so that all parts of the house might be properly attended. What would those valiant ones think of any movement by which actors barred themselves from going to any part of the house that wanted them?

What will the valiant of the future think of a generation that dismantled and made unusable important parts of the house?

Are we going to tell the shades of Daly, Rehan, Frohman, Jefferson, Mansfield, Mrs. Drew, O'Neill and Mrs. Fiske that we deplored discrimination and could do nothing less? Sun. 8-3-47

"What discrimination," they might ask, "did we ever permit back of the curtain line? Was ever an actor asked who were his antecedents? Did we not play with all races and color? Do you accuse us of discrimination? If we kept our own house in order, what more could we contribute?

"Are you going to step beyond the curtain line and tell the audience how they are to feel and act? Are we to disown them because they have fears and prejudices from which we are free? Who put us in the seat of judgment? Do they want to know how we feel about race prejudice? Let them look at our casts. What better service can we give the cause of tolerance than to make constantly public wherever possible the ease of dignity with which we mix. There is race mixture in true demonstration. 8-3-47

Tolerance By Example

"We are not talkers of tolerance. We are doers. Do you believe more in precept than example? Then make your threats, form your picket lines, arouse new indignation and prejudice. Quarrel among yourselves. Impose your wills on each other. Snarl at each other, stir up bitterness in your own ranks. Single out people you will not permit to gaze upon your talents because they may, or may not, agree with you. Meet intolerance with a fiercer intolerance. Meet segregation with a conspiracy of segregation. Indict whole communities and find them guilty.

"And when you are through be good enough to tell us what you have done with the theatre. In what order is the house we left you? We will tell you that you have used our house for your own blind purposes, heedless as to damage and destruction. Do you expect us to say that we are proud of your blindness, your devotion to your own impositions? We always knew that some day intolerance would disappear. We knew it because we had found the truth in our own tolerant world. But we were never rash enough to believe that truth can be forced upon those who are not ready for it. No more than tolerance can be forced upon you, for now it is you who are not ready." Times-New York N.Y.

When all of our dreams, aspirations and defeats have passed there is one question we must ask ourselves, "What have we done with the theatre? Is is better than we found it, or is it worse? Have we been good tenants, or bad?" There will be no hiding the truth from the occupants who follow. May they not find too much to deplore.

Sun. 8-3-47

[With support from the Dramatists' Guild and others in the theatre, Actors' Equity has warned that it will keep players out of Washington's National Theatre unless Negro segregation is ended there by June 1. To enforce this, Equity must alter its basic contract with producers and theatre owners. Last week the issue was prolonging contract renewal talks.—Ed.] Sun. 8-3-47

Perry Watkins Is Proof Hard Work Will Bring Success In New Fields

Chicago Defender Chicago, Ill. 8-9-47 Sat.

By LILLIAN SCOTT

NEW YORK—"Essentially I'm an artist not a businessman," Perry Watkins, Broadway producer and top-flight scenic designer told the Chicago Defender recently, but for an artist, pure and simple, he knows a lot about investments, taxes, unions, costs and other Wall Street headaches.

His first love is painting, but he tells how it took him 15 months to raise $300,000 to produce "Beggar's Holiday" this season. For that, an artist has to lay aside his paintbrush. A good talker, his expressive conversation is full of the problems of large scale theatrical production and his ideas for a different kind of financing.

He was born and raised in Providence, R. I., and as a high school student looked forward to commercial art to the dismay of his fine arts teacher who thought "I would prostituting my art." In the mid-thirties he came down to New York where he met Carlton Moss, who was at that time assisting Orson Welles in the newly formed Federal Theatre Project. Moss suggested he try to get in the new group, although he'd had no previous theatrical experience.

With some trepidation Watkins told Welles and Housman, "The only thing I can do is paint and I'm a pretty good draftsman." On that basis it was thought he might be able to do scenic design and he was given a French play, "The Little Clay Cart" and told to work out some sets. He says now reminiscently, "I didn't know much about it. They were really pretty miserable."

He stayed on and was advised to learn the theatre from the ground up. As "Macbeth," the first Federal Theatre show was then being produced, Welles assigned him to be a coordinator between the light board and the stage. Nothing since, he thinks now, has been quite the grind that was. "There were 290 cues. Welles locked the doors and kept us in the theatre five days and nights rehearsing."

With that early experience he gradually worked into real scenic design. It's a trifle ironic to him now that all of his work has to be done in water color, as that was the medium he never studied while in school. He is now the only Negro member of the exclusive United Scenic Artists, to which a designer must belong to do professional shows. He did the sets for "Mamba's Daughters," "The Wind Is Rising," "Blue Holiday" and the revival of "Run Lil Chillun" among many other hits.

His experience with producing "Beggar's Holiday" for which Duke Ellington did the music, and in raising money now for an all-white drama, "The Piper's Son" due next winter, has convinced him that there should be some changes made in the traditional mode of financing shows. (It's thought now screen star Alexander Knox will direct "Piper's Son," and to get the show, Watkins had to promise to do the sets.)

He thinks there should be a fiscal agent for theatrical productions. He waxes eloquent about the difficulties of raising money, and fast enough so none is wasted while you're out raising more. His dream is to someday have at least half a million dollars to buy scripts, and start production without spending months, and some times years, getting investors interested. Naturally portions of the overall financing fund would be earmarked for specific shows.

Quoting figures fast and furiously he says entertainment is the fifth largest industry in the world; and that more money is lost in New York restaurants annually than in the "speculative" theatre which scares many "cautious" investors. One out of four Broadway shows, he says, quoting Variety, is a "smash hit"; one of three and a half is a moderate success; while only one out of two and a half is a real flop.

Pushing the artistic side of his dual personality out of sight, Watkins, the hardheaded businessman, says, "I can appreciate that the theatre is a speculative business. The investor is looking for a bargain. The 'smart money,' that is, the regular Broadway investors, are looking for a return of 5 or 7-1. But there must be some people who finance a show from the heart.

Then warming to his special grievance he declared, "On several occasions I have approached Negroes who are in a position to invest some money, but I have never received a cent from them. When we were doing 'Holiday 'a white GI walked into the office and threw down a wad of dirty bills on my desk. He had $5,000 and said he wanted to put it behind us as he'd heard Duke was writing the music." Pausing significantly, he added bitterly, "I have no Negro who has given us $1 because the score was by Duke. As Negroes, we're always critical but sometimes we don't do much to help ourselves." Incidentally, Duke is now at work on the score of another play for Watkins—a musical about modern day Indians in the West.

Urbane "P.W." as some of his associates call Watkins, had his heart in the interracial production of "Holiday," and regrets a little sending the show to London in December with an all Negro cast including Marie Bryant and Mildred Smith. But the London producer wants it that way as London has had no Negro show in 20 years. Although it didn't make its original investment on Broadway, Watkins believes "Holiday" will eventually cover it after all the subsidiary rights are sold. As to the harmony of the mixed cast in the show, Watkins simply says, "It works," and points to a wall plaque given him by the cast for his efforts and in appreciation of the democratic spirit of the show.

Mr. Watkins is married, with three sons, and lives with his family in Brooklyn. His eldest boy, 19, is interested in the theatre, he admits with a proud grin. Working 18-20 hours a day he doesn't have much time for recreation but defines it as "Scotch and talk." Reflecting on the theatre world, he mused, "You must be a little mad to be in it—maybe I'm a little insane, but I would be terribly unhappy in any other business."

Afro-American
Baltimore, Md.

WHEN LADIES MEET—Miss Lena Horne (right), famous singer who recently arrived in England, visits Miss Hilda Simms, star of the Broadway hit, "Anna Lucasta," now at His Majesty's Theatre in London. Miss Horne witnessed the play, then stopped to chat with Miss Simms, still in makeup, backstage.

Benefit Group For Negro Actors Entering Tenth Year Of Service

53c Defender, Chicago, Ill. Sat. 3-15-47

NEW YORK—(ANP)—The Negro Actors Guild of America, Inc., recently entered its tenth year of rendering aid to destitute actors and performers.

The guild was the outgrowth of several factors. More than ten years ago, Band Leader Noble Sissle came up with the idea of an organization, patterned after the Jewish, Episcopal and Catholic Guilds, that would be the answer to pleas of assistance to impoverished and forgotten members of the theatre profession.

Famous figures like Bill Robinson and Leigh Whipper were finding themselves loaded down with appeals for financial aid for hospitalized performers, or for burials of deceased actors.

In 1937, Alan Corelli of the Theatre authority told sponsors of a benefit for the theatrical welfare fund that the usual 15 percent which the group collects for allocations to guilds and unions would be waived, if the money was given to Noble Sissle for a charter for a Negro actors guild.

Lawyer Gives Space

Desk space and telephone service for the new organization was made available by Atty. Simon S. Feinstein, who also acted as temporary counsel. He was later replaced by Hubert T. Delaney. Head of the new group executive board at its start was Cab Calloway, assisted by Elmer A. Carter and Leigh Whipper, who are still in the posts of first and second vice-chairmen. Noble Sissle was and still is president, with Bill Robinson now designated as honorary president.

Sat. 3-15-47

Vice presidents of the group included Ethel Waters, Marian Anderson, J. Rosamond Johnson, Harry T. Burleigh, Edna Thomas, Duke Ellington, Abbie Mitchell, Frank Wilson, Louis Armstrong, Paul Robeson, Lester Walton and the late James Weldon Johnson. Treasurer is William C. Handy.

The first executive secretary of the group was Miss Fredi Washington, followed by Miss Edna Thomas, both of whom resigned to return to the stage. Present executive secretary is Mabel A. Roane, who joined the guild in September, 1938, and ascended to her present post in 1942.

Sat. 3-15-47

A constitutional amendment in 1944 provides that each year a member, outstanding in the theatrical profession, shall be appointed in an honorary capacity without compensation as executive secretary and shall be administrative secretary on a salary basis.

53c(1) 1947 American Negro Theatre

'Tin Top Valley', a New Play About Jimcrow in the South

Daily Worker Wed 3-5-47

By Samuel Sillen

Tin Top Valley, the new production of the American Negro Theatre, deals with a vital theme but achieves very uneven effects on the stage. Written by a young white Southerner, Walter Carroll, the play is a sincere protest against Jimcrow. But Mr. Carroll wanders from his central theme and fails to cut into the issues that he has raised.

The drama takes place among the tin-roofed shacks of the poor whites. Greg Talbot is a student who has secretly enjoyed a genuine friendship with a Negro youth, Willie Turner. Greg and Willie plan to go North to finish their education. Greg's mother, who works in the mills, learns of the friendship with the Negro boy and kills her son when he insists on going off North with Willie.

Wed 3-5-47

This theme has great interest when it commands the stage, but it does so sporadically. The brief scene in which we see Gregg and Willie drawing up their plans is appealing. Greg's refusal to abide by his mother's vicious code is convincing. At its best, the dialogue has bite and authenticity.

But the situation is swallowed up in the emphasis on the Tobacco Road features of the tin-top valley environment. A secondary character, Buck Price, dominates the action with his Jeeter Lester characterization; and while the part is amusingly played by Frederick O'Neal, it caricatures the tragic conflict in which Greg Talbot is placed.

Wed 3-5-47

Since the Negro student figures in the action hardly at all, the main impression left on the audience is the slothfulness, ignorance, and painful bigotry of the "poor white trash" to whom only Greg Talbot offers a contrast. The result is not only to come perilously close to stage stereotypes of the poor Southern whites, but to create an unreal antagonist. The forces of evil cannot possibly be represented by Buck Price and only inadequately by Greg's hard-working mother.

At the end of the play, Greg has been killed and Willie Turner hunted down by the lynchers. But we do not feel any compensating growth in character or strengthening of ideas. The ignorance and wickedness of all the poor people except the two boys seems complete and unconquerable.

Wed 3-5-47

Thus, the dramatic clash inherent in the fine friendship between Greg and Willie, who set themselves against the prejudices of their environment, is never quite realized. And the failure to build this clash makes for slow movement and repetition, which Abram Hill's direction has not measurably helped, I fear. Greg's mother, potentially the most interesting character in the play, is not richly developed.

Walter Carroll, author of 'Tin Top Valley.'

At the same time, the play wright shows a genuine striving to hit out at the whole inhuman system, even though he has confused the system with some of its victims. Mr. Carroll is a writer of talent and promise.

Wed 3-5-47

With Tin Top Valley the American Negro Theatre comes closer than it has in some recent plays to the central problems for dramatic treatment today. But it is still not coming solidly to grips with the problems of a well-paced, integrated performance.

Fred O'Neal almost literally steals the show with his performance as Buck Price, the spittin', drinkin', cussin' and sleepin' man who crowds out the real theme of the play. It's a pity that we see so little of James Jackson, who does an excellent job in his brief part as Willie Turner.

As Greg's mother, Lillian Adams somewhat overplays and in too much the same vein, the neurotic mill-worker who wants her son to be real "quality." Greg is played well, though with too much emphasis on the "idealist," by Charles Nolte. Betty Haynes does well as Buck Price's daughter who loves Greg.

Negro Theater in Revival of 'Rain'

PM. New York N.Y.

Rain, the dramatic hit of the Twenties, will be revived late this month by the American Negro Theater, with Alice and Alvin Childress as Sadie Thompson and the Reverend Davidson. Mr. and Mrs. Childress were last seen in the Broadway production of *Anna Lucasta*.

Sun 11-9-47

Pearl Primus has been engaged to do special choreography for the production which will be staged by Warner Watson. An original score has been written by Frank Fields.

Sun. 11-9-47

The group decided on *Rain* as its opening production of this season after several months of study which indicated that the play, usually done with a white cast, "could lend itself so readily to Negro life."

—Kronenberger

A Southerner Writes of Prejudice in the South

PM. 3-3-47-Mon. New York, N.Y.

PM Reviews

TIN TOP VALLEY, a new play by Walter Carroll, presented by the American Negro Theater at the ANT Playhouse; with Frederick O'Neal, James Jackson, Lillian Adams, Betty Haynes, Charles Nolte, Michael Lloyd, Frederick Carter; staged by Abram Hill.

For its latest production, the American Negro Theatre has chosen a play by a 24-year-old Southerner concerned with race prejudice in the South. *Tin Top Valley* reveals all the purposefulness of a very young writer with a social conscience, but most of the shortcomings as well. Parts of the play are moderately interesting; but the writing is uncertain and the drama quite unfocussed. Though Mr. Carroll writes out of first-hand knowledge, his play seems, far more than it should, a mere patchwork of many previous plays. This is perhaps understandable, since in any social-minded approach to the problems of the South the light must fall on much the same places. But, beyond contributing no fresh insights, Mr. Carroll cannot make the light fall nearly sharply enough. Technique fails him quite as much as creative force; nor does the production rally to his support.

Mon 3-3-47

Mr. Carroll has written of a bright young white boy in a Southern mill town who makes friends with a bright young Negro. The white boy's mother, who lives with him in squalor, is outraged and angered by the friendship and is driven at last—when the issue means losing her son—to kill him. A Jeeter-Lesterish drunk who lives across the way quickly fastens the shooting on the Negro boy; and even when the mother shrieks the truth at her son's funeral, her confession is ignored, the mourners go on with their hymn-singing, and the Negro is presumably strung up.

The story is not only told pretty falteringly, with large static patches, but it somehow lacks a center; emphasis shifts back and forth to the boy (who is foggily defined) to the no-account neighbor (who means least but actually looms largest). It is the mother, I think, who should really dominate the action; and her personal tragedy—born of ignorance, ingrained prejudice, and a desperate need, in her miserable circumstances, to feel superior about *something*—might have better radiated what is socially sick about the South than the more overt device of pinning her crime on the Negro. Mr. Carroll has gone at his problem in two ways at once, and they tend to weaken rather than reinforce each other. But the trouble here is one of playwriting as well as conception; and *Tin Top Valley* can hardly be considered more than honest and well-meant.

Mon 3-3-47

Add to this an uneven production. Frederick O'Neal, who is alternating the role of the shiftless drunk with Owen Tolbert-Hewitt, is an able actor, and brings zest to the part, but it is decidedly a bravura performance. Charles Nolte plays the white boy, and James Jackson the Negro boy, competently; but Lillian Adams is not up to the mother's role, or Betty Haynes to that of the no-account's daughter. And Mr. Hill's direction often lacks point and pace.

—Louis Kronenberger

53c(1) 1947 American Negro Theatre School of Drama

ANT School Closes Term

Pittsburgh, Pa. Courier

(53c(1))

Sat. 6-28-47

NEW YORK—The American Negro Theatre School of Drama closed its term here Saturday with a three-day presentation of the Broadway hit of 1936, "Stage Door," by Edna Ferber and George S. Kaufman. Offered at the ANT Playhouse on West 126th Street, it was directed by Osceola Archer, assisted by Nadya Ramonov.

This was the fourth production of the drama school, which offered in the past "Our Town" by Thornton Wilder, "Days of Our Youth" by Frank Gabrielson, and "Holy Night" by Martinez Sierra.

The American Negro Theatre School of Drama is located in the Wadleigh High School Building. A three-year prescribed course is offered, two of which are in basic technique and one as an apprentice of the American Negro Theatre. The curriculum affords opportunity for majoring in acting or production. Some of the courses offered are Acting, Body Movement, Voice and Speech, Stagecraft, Lighting and Scenic Design, Drama Appreciation, History of the Theatre, Costume Design, Playwriting and Radio. The teaching staff includes: Osceola Archer, director of training and teacher of acting, Nadya Ramonov, acting; Carol Veazie, voice and speech; Gertrude Shurr, body movement; Lajos Egri, and Evelyn Cornell, playwriting; Richard Berstein, stagecraft; Himan Brown, Ted Cordey, and Mason Adams, radio. The school has been approved by the State for the training of veterans under the GI Bill.

Lafayette Players Missed the Screen

Afro-American
Baltimore, Md. Sat. 6-28-47

By HARRY LEVETTE

Hollywood — (ANP) — The new legendary Lafayette Players lived too soon!

Too soon to draw the weekly salaries for stage plays that are now paid actors of both races, and too soon to even get an oppoturnity to play in major studio motion pictures at such fabulous salaries.

Too soon, because the casting offices, under advice of the directors avoided using the widely varied shades of colored skins that they now accept, but insisted upon only dark people. Women and girls of Lena Horne's shade of complexion were said to be "too light; "will photograph like whites," etc. Sat. 6-28-47

As an example, Anita Grant who worked merely as an extra all through MGM's "Hallelujah" with several others had to report a half hour early so the makeup men could transform their faces into a dark brown.

The Star "Toned Down"

Nina Mae McKinney, the star but not as fair as Anita, was also "toned down."

However, with Canada Lee pioneering in a white role with the rest of the cast white, and young Lee Coleman, currently in "The Medium" on Broadway, it will be interesting to drama lovers of the younger set, who never saw them, to know that all the characters they portrayed were white.

There was one exception. This was in the thrilling racetrack melodrama, "Old Kentucky," in which Charlie Olden played a colored race horse trainer, speaking natural but not exaggerated dialect.

Swede and Irishman

In 1928, the eagerly awaited Lafayette Players arrived here from New York, with producer Robert Levy, to open the recently finished Lincoln Theatre, one of the finest in the country with a mammoth stage, fine pipe organ and a large orchestra. Sat. 6-28-47

Opening with "Rain," which ran for two weeks straight, every night saw the house jam-packed, with a Saturday midnight show, also packing them in without vaudeville or change of shows.

During the 42 weeks' steady run all the famed standard dramas and a few musical comedies were played.

Muse in White Role

In "Anna Christie," Evelyn Preer played a blonde Swede girl Lawrence Criner, a bragging bare-waisted blonde Irish boatman, and the rest of the cast accordingly.

In "Dr. Jekyll and Mr. Hyde," for which Clarence Muse was borrowed from Warner Bros., Clarence emerged from his dressing room just as white as Frederick March, who portrayed the difficult character for the movies years later. Sat. 6-28-47

Muse, however played it equally as thrillingly and convincingly.

Rival Drama Groups Hit by Abram Hill

Afro-American
Baltimore, Md.

NEW YORK (ANP) — Abram Hill, director of the famed American Negro Theatre, which first produced the Broadway hit, "Anna Lucasta," struck out this week at other drama groups which he charged were "deliberately misleading the press and public" into believing they were the original producers of the play. 11-22-47

Hill's protest was centered on several groups which he holds have insisted upon using names so similar to that of the ANT that the public is confused, and that although they have been requested not to infringe upon the incorporated name of the group, they have refused to do so.

NEW YORK—Powell Lindsay's Negro Drama Group, which just finished a mid-western tour, presenting Rose Franken's "Claudia," will leave New York in a few days for a two-month tour of the eastern seaboard. Sat. 1-11-47

The group, directed and managed by Mr. Lindsay, who also plays one of the leading roles, will go direct to Florida, where they will perform during January, working their way back through the Carolinas and Virginia.

This will be the third time this group has toured Florida. Playing the title role will be Dow Davies, the girl with the musical voice, supported in the lead by Harrel Tillman, young actor who has been with the group two years.

Another young actor, hitting the road for the first time, will be John DeBattle, remembered for his brilliant performance in "Lysistrata" on Broadway last fall.

The Afro-American Sat. 1-11-47 Baltimore, Md.

New York Drama Group to Make Third Florida Tour

The Afro-American Sat. 1-11-47

Negro Drama Group In Broadway Success

Daily World Atlanta, Ga.

53c(1) Fri. 1-24-47

MIAMI, Florida — (SNS) — Of marked importance on the theatrical horizon, and representing the beginning of a new Negro theatre movement, is the Negro Drama Group, which is presenting "Claudia" at Booker T. Washington on Thursday, Jan. 23, under the auspices of Alpha Kappa Sorority.

Composed of experienced New York players, under the capable direction of Powell Lindsay, this group brings to their presentations not only their best dramatic ability but a tremendous enthusiasm as well.

1-24-47

"Our aim," said Mr. Lindsay, spokesman for the NDG, "is to develop an audience that will support our productions not only because they are entertaining but because they recognize the importance of what we are doing in establishing a Negro repretory theatre."

Mr. Lindsay went on to point out that his group is breaking with tradition in the Negro theatre by presenting plays that are unrestricted by racial tradition.

Mr. Lindsay who is recognized as an outstandingly talented director, organized the Negro Drama Group under the sponsorship of the National Concert and Artists Corporation. A former student of the Yale School of the Drama, Mr. Lindsay had previously organized the famous heatre Progressive of Connecticut. Under his able and sensitive direction this group won coveted first place in the Yale Drama Tournament. After writing and directing several highly-praised plays, Mr. Lindsay helped from the Playwrights Company of New York, and directed their first production, "Big White Fog."

The New York reviews of "Big White Fog" not only lauded Mr. Lindsay's direction ,but also carried praise for the fine emotional performance given by Alma Forrest, another member of the Negro Drama Group. Miss Forrest studied dramatics at the New Theatre School of New York and has appeared in several New York productions. Highly versatile, she has also appeared at Broadway's Roxy Theatre as a member of Pearl Primus' dance group and is frequently heard on radio programs.

Fri-1-24-47

Hollywood's contribution to the Group is in the comely person of Miss Tommie Moore, whose thatrical experience includes the stage, motion pictures and concert. She has been featured in several motion picture shorts.

The members of the Negro Drama Group have won praise from New York critics for their outstanding ability in the theatre. The opportunity to see all these talented members of the Negro Drama Group will be given local theatre enthusiasts next Jan. 23 when they present "Claudia."

10-4-47

REPERTORY HEAD— As producer and director of the American Negro Repertory Players, Milton Woods is inaugurating a new venture for the initiation of college-trained dramatic students directly into the professional field of drama.

American Repertory Players

Milton Wood's Troupe Tops in 'Angel Street'

By BILLY ROWE
(Theatrical Editor)

NEW YORK—The theatre in all its phases has developed an amazing and courageous bunch of thespians this generation. Milton Wood, one of the most daring of this new group, brought to the boards last week his American Negro Repertory Players in his own production of 'Angel Street," the Victorian melodrama by Patrick Hamilton.

Presented at the Heckscher Foundation Theatre on upper Fifth Avenue, the play retained much of the flavor and suspense given it by white actors on the stage and screen. Seemingly using it to prove that his group of four, one male and three females, could act, Wood struck a true target. Traversing the gamut of melodramatic emotions, his actor and actresses did not fall short in any department that would be noticed by the lay eye.

To be sure not as lavish a production as it was when first offered on stage and later on the screen with Bergman and Boyer playing the leading roles, the Repertory Players' version was staged by Elwood Smith who saw Broadway briefly in "St. Louis Woman." The costumes were designed by Ernestine Harvey Smith with settings by Roderick Scott.

SLATES TOUR

Presented here by the West Virginia State College Club, the group has already embarked on a twenty-one week tour of the country under the guidance of the National Concert and Artists Corporation. Its hinterland showing will embrace most of the bigger Negro colleges and play some concert hall engagements.

Headed by Milton Wood, the Players include Jacqueline Levy, Roman Henderson, Geri Prillerman and Ann Flagg. Though most of them were seen here for the first time last week, it is safe to say that it won't be the last and a footing on the big street wouldn't be any surprise as they are that talented.

ACTORS PRAISED

Given the meaty role, Roman Henderson, rotund, and just 18, is the nearest thing we have seen to Orson Welles this side of Hollywood. He has the same kind of carriage, acting mannerisms and sonorous world quality, plus the ability of giving a role a personal version. His "Mr. Manningham" was like nothing we have seen on the stage or screen, but good and of fine quality. Geri Prillerman as Nancy was outstanding in each scene in which she figured and the only member of the cast whose cockney accent did not have a Southern flavor.

As a Scotland Yard inspector, Milton Wood's experience could be seen from the time he entered the plot until the final curtain. Jacqueline Levy in the top female role and Ann Flagg in a lesser light added spice to what they had to do. To each of them must go a big "A" for effort as what they are attempting could have far-reaching effects. If successful it will open a national avenue to the Negro in the legitimate theatre and put him within eyeview of Broadway.

53c(1)(a) 1947

Canada Lee

CANADA LEE ARTICLE IN FEB. ESQUIRE

Saint Louis Missouri
Wed. 12-12-47

NEW YORK, (ANP)—Canada Lee, noted stage and film actor, will be the subject of an article to appear in the Febraury issue of Esquire magazine, it was learned here last week. The article is written by Robert Marks, white author or "The Story of Hypnotism," a Prenctice-Hall published book. wed. 12-13-47

53c(1)(a) 1947

Hilda Simms

HILDA SIMMS, most attractive and talented of the "Annas" in "Anna Lucasta," is wowing theatre-goers in London, England, as the production completes its first month of sellout appearances. The little Hampton "grad" is the toast of the town wherever she goes over there.

53c(1)(b) 1947

Broadway Awaits "A Lady Passing"

NEW YORK (ANP)—"A Lady Passing Fair," the new comedy starring Hilda Simms, Frederick O'Neal and Earl Hyman, all of the original American Negro Theatre's celebrated hit, "Anna Lucasta," will shortly hit the New York stage. The Afro-American

The play is by Harry Wagstaff Gribble, who, as director, guided the fortunes of "Anna Lucasta" on Broadway. Baltimore Md.

The show, after several weeks of tryouts, will arrive on Broadway around the end of January, following engagements of two days at the Lyric Theatre in Bridgeport, one week at the Newark Opera House, and one week at the Walnut Theatre, Philadelphia (Jan. 13-19). Sat. 1-11-47

The cast will include, in addition to stars Simms, O'Neal and Hyman, Ernest Sarracino, Judith Allen, George Fisher, Basil Spears with Richard Angaroia, well-known actor-musician, featured.

"Lady Passing Fair" Folds After Icy Newark Debut

1-18-47 Sat. Afro (American) Baltimore, Md.

NEWARK, N.J.—Henri Leiser's production of "A Lady Passing Fair," the Harry W. Gribble comedy starring Hilda Simms, Fred O'Neal and Earle Hyman, all from the cast of "Anna Lucasta," won't reach Broadway after all.

The play, which gave two performances at the Lyric Theatre in Bridgeport, Conn., closed here at the Newark Opera House on Friday night after an icy reception with only 10 showings to its credit.

The semi-musical comedy had been booked into the Walnut Theatre, Philadelphia, for six days, beginning Monday, when it was decided to close it here for what Leiser and Gribble termed an "over-hauling."

All Appraisal Reverse

The Philadelphia of Marc Wilson, which handles publicity locally for the Shubert Theatres there, said that both critical appraisal and audience reaction in Newark were adverse.

"It is not a good show, and the producer made a smart move when he closed it," a representative of the office said.

He quoted the Newark Evening News as describing the play as "quiet bewildering." In all probability, it will not be revamped and started out anew, he said.

Only Passing Fair

Samuel Hoskins of the Newark AFRO, after reviewing the play, said: 1-18-47 Sat.

"For all its variety and warring elements, 'A Lady Passing Fair' is only fairly passing as an evening of entertainment . . . one is left with a rather flat feeling as the curtain comes down on the final act."

Money Is Source Of Cast Trouble

Pittsburgh, Pa. Courier
Sat 5-31-47

LOS ANGELES, Calif.—Indicating several points of dissatisfaction, principally along salary lines, Ruby Dee, Alice Childress, Ozzie Davis, Monte Hawley, Inge Hardison and John Tate of the "Anna Lucasta" road show company, have given their notices to the producers and will quit the show effective June 1.

Along with the balance of the cast they opened at the Geary Theatre in San Francisco on Monday the 26th. The show enjoyed a pervious hit run there before coming to Los Angeles, where it played for twelve smash weeks at the Biltmore and Belasco Theatres.

The majority of the actors leaving will take short vacations prior to returning to New York where they will resume their careers.

STILL TOURING

Following its engagement in San Francisco, "Anna Lucasta" is scheduled for showings in Portland, Seattle, Spokane and the Midwest.

There has been talk of the production going South and this has been one of the several objections voiced b ythose who handed in their notices.

The present company has been on tour of the country since last September. Banner houses have greeted the show everywhere, without exception. The play has spelled box office in capital letters.

HUGE GROSS

According to figures which appeared in the daily press, "Anna Lucasta" has grossed over $4,000,000 since it was resurrected and given an all-race cast.

Outstanding in her vivid portrayal of "Anna," pulchritudinous Ruby Dee has gained a goodly share of the plaudits of California audiences as well as being cast in the spotlight of Hollywood's film capital.
Sat. 5-31-47

RKO, MGM, and Warner Brothers, are among the various movie studios who have interviewed her for possible screen roles.

Phil Carter, enterprising Hollywood publicist and public relations figure, obtained an option on "The Street." Ann Petry's best seller, with the view of organizing an independent production company to film the story. Miss Dee reportedly was to star in the film version.

Miss Dee told the writer, however, that to date, nothing concrete had happened in any of the interviews and proposals, and that she too, was beginning to understand why Hollywood was ofttimes called "the land of make believe."

She said she was particularly disgusted with Carter's efforts and representations. She asserted she planned to apprise authoress Petry of her distasteful experience.

Carter denied the actress' allegations.

With her contract expiring May 31, the leading lady said she would not renew it unless given what she termed a "decent raise in salary."

BLAME SELVES

Miss Dee averred further that the Negro actor and actress had no one to blam for their lack of bargaining power but themselves and the race. "We will always be in the same boat until we organize and produce our own plays and exploint them."

According to present plans, Miss Dee revealed she would return to Los Angeles on June 1, and vacation for a week or ten days prior to returning to Gotham. She said she hoped to complete her first oil painting while in the "Southland."

DUKE WILLIAMS plays Rudolph in *Anna Lucasta*, which will leave the National Theater after Saturday evening's performance for an extended tour of the U. S. A. and Canada.
Thurs. 10-16-46

ANNA LUCASTA OPENS IN ENGLAND

San Francisco Argus

OXFORD, England (NNPA)—The original cast opened in "Anna Lucasta" at the New Theatre here last Monday night. Critics term it an "unqualified success." Frederick O'Neal was one of the stars of the cast. 53c(1)(b)

San Francisco

The colored American company was so well received that twelve curtain calls had to be taken before the audience, reckoned one of the most sophisticated members of the audience who went home satisfied.
10-17-47

After its engagement here the play will move to His Majesty's Theatre in London on October 29.

12 CURTAIN CALLS GREET "LUCASTA" IN OXFORD

Afro American

OXFORD, England (NNPA) — The original cast opened in "Anna Lucasta" at the New Theater here last Monday night. Critics terms it an "unqualified success."
10-25-47

Twelve curtain calls had to be taken.
Baltimore Md

"Anna Lucasta" Thrills London

Afro-American

Cast Called Back for 10 Curtain Calls

Baltimore, Md.

LONDON — "Anna Lucasta," the comedy-drama about a Polish family, but staged by Philip Yordan and Jack Hylton with an all-colored cast co-staring Hilda Simms and Frederick O'Neal, responded to 10 curtain calls and nice speeches of thanks to the two principals on its opening here last Wednesday night at His Majesty's Theatre.
11-8-47

There was much praise for the acting from London drama critics. The Daily Telegraph said in a review, "it seems pretty clear that 'Anna Lucasta' is going to take the town."

The London Times said of Miss Simms and Earle Hymann that "together they succeed in suspending our belief in the possibility of a spiritual transformation which the stage often argues in vain."
Sat.

The Daily Mail said: "The 'brilliantly clever' idea of setting the scene in a colored family, is a wonderful camouflage of a wildly melodramatic plot; and the audience hocussed by the hokum was wildly enthusiastic."

Especially mentioned in the praises were Miss Simms, Edith Whitehead, Claire Leyba, O'Neal, Hymann and Frank Silvera.

Londoners rave over acting in "Lucasta", thumbs down on play

Louisville
Los Angeles Calif. Sat. 11-8-47

LONDON—What everybody knew all along, that Philip Yordan's hackneyed playwritting in "Anna Lucasta" succeeds because of the novelty of having a Negro cast, was said here by the Britishers last week as they received the former Broadway hit literally with wild enthusiasm.
Sat. 11-8-47

Yordan was unmasked by a frank writer on the London Daily Mail, who called the play hokum, but admitted it was a "brilliantly clever" idea to set the scene in the midst of a Negro family. It is "a wonderful camouflage of a wildly melodramatic plot; and the audience hocussed by the hokum was wildly enthusiastic", said Lionel Hale.
Los Angeles Calif.

About the best that was said for Yordan's play was the tactful comment of W. A. Darlington, of the Daily Telegraph, who thought "Anne Lucasta" "had the feel of a big hit".

If it is a hit, he said, credit is due the cast rather than the play "which has some extremely well written scenes but is unsatisfactory in some important ways."
Louisville

The London Times critic said Hilda Simms and Earle Hymann almost made Yordan's corny argument in behalf of "spiritual transformation" plausible.

Miss Simms received the biggest hand. Others, for whom the Londoners went overboard, were: Frederick O'Neal, who directed the original performance of the play in Harlem; Edith Whiteman, Claire Leyba, and Frank Silvera, and Hymann.

London Intrigues Lucasta's 'Noah'

Afro-American
Baltimore, Md

By HARRY LEVETTE

HOLLYWOOD. (ANP)—A letter by air mail from London, from Reginald Fenderson, stage and screen actor, "Noah," in the overseas company of "Anna Lucasta," currently playing His Majesty's Theatre in Haymarket.

"Well, London is a very nice city. Also, Blackpool, Oxford, and Manchester. The latter was hit very hard during the blitz. Industrial town. Blackpool is the Santa Monica of England. The people are really people. Warm hearted, and eager to maintain a lasting friendship.
Sat. 12-20-47

"Last night, we had royalty in the audience, the Duchess of Kent, along with our first London fog. She really enjoyed the show, fog and all. It's really thick, this fog. It stays on the stage throughout the whole performance. Traffic halts, and you feel your way home at night.

"Give my regards to all I know, and when you can, drop me a line. Oh yes, Lena Horne's appearance was sold out two weeks prior to her opening. She arrived a week ago. Expect "Anna Lucasta" to be here at least 18 months. Elizabeth Welch is starring in "Tuppence." Remember her? Well, so long for now."

"Anna Lucasta" Pleases Londoners

"Anna Lucasta," the Broadway hit about a Polish family and its problems, which stars an all-colored cast, is now pleasing Londoners at the His Majesty's Theatre in the British Capital.

SEEING LONDON—Hilda Simms, star of Anna Lucasta, the Broadway hit now playing London, gets a glimpse of Buckingham Palace from the Victoria Memorial. A native of Minneapolis, she is a graduate of the U. of Minnesota, and formerly taught at Hampton Institute.

"ANNA LUCASTA" OPENED AT THE CIVIC THIS WEEK BEFORE AN ENTHUSIASTIC JAM AND ROSETTA LENOIRE AND WARREN COLEMAN WERE TWO OF ITS STARS. THE JOHN WILDBÉRG PRODUCTION IS PLAYING ITS SECOND RETURN DATE HERE.

WARREN COLEMAN AS THE BULLY FRANK GIVES AN OUTSTANDING PERFORMANCE IN "ANNA LUCASTA," THE ALL-NEGRO COMEDY DRAMA WHICH STARTS ITS SECOND WEEK TONIGHT AT THE AMERICAN THEATER.

JUST what made "Anna Lucasta," such a hit that it ran 956 performances on Broadway to set a record for productions with all-Negro casts, John Wildberg, the producer, admits frankly that he doesn't know. Wildberg, who follows "Anna" about like a fond mother with a child prodigy, was here last week to launch the comedy-drama on its two week run at the American Theater. It opens its second week tonight at the Market Street playhouse.

At lunch in his suite at the Chase, Wildberg said the original Broadway production cost only $16,000, something phenomenally low these days. He had hopes for the drama when he had it adapted from the original Philip Yordan play after he saw it at the American Negro Theater in the basement of the Harlem Library. He had the ending changed from a tragic to a happy one in the tale of a bad girl trying to go straight, and emphasized the tough humor of the piece. But while he had been a successful producer, with a revival of "Porgy and Bess," and the musical comedy, "One Touch of Venus," to his credit, among others, he didn't visualize the great box-office smash of the piece, which ran more than two years in New York, and 10 months in Chicago.

Neither did he anticipate a London success; in fact, he didn't invest any of his own money in the English production. He was rather chary of the English reaction to Negro drama. A cast with practically no Negro accent was chosen to make it easy for the British to understand. But they loved it, Wildberg says. Anyway, the production is in its ninth week in London, and he says it will run 100 weeks.

★ ★ ★

But, whatever it is that Anna has, the producer said firmly, she's going to keep it. He is seeing that each new production follows exactly the pattern of the original. For instance, for the English production, the bar stool in Noah's Bar on which Anna perches had its rungs 10 inches higher than the American one. "What's the difference?" was the reaction of Wildberg's English co-producer. He found out the difference at the first rehearsal. The actress playing Anna almost went into hysterics when she saw the stool, being used to the American one, and called on the heavens to witness no girl could act with a prop like that. It was quickly remedied, net cost $7, net gain one actress.

Now Wildberg is branching out all over the globe with Anna. He arranged with Paulette Goddard in London to star in the Paris company, with an all-white cast. (The play originally was about a Polish family.) He will produce Negro versions in Holland, Switzerland and Sidney, Australia next year, he announced. The London hit, he admits, can partly be ascribed to the English craze for relief from the monotony of rationing which has made smash hits of 30 of the 44 productions playing in London, with six or seven others doing well. For his future American activities, he plans to bring to New York the English revue, "Sweetest and Lowest," with the star comedienne, Hermione Gingold.

53c(1)(b) 1947 "Deep Are The Roots"

'ROOTS' HAILED IN MOSCOW

The Times

Gow-D'Usseau Racial-Problem Play 'Big Success' in Russia

New York, N.Y.

LONDON, April 27 (AP)—The Moscow radio said today that the American racial-problem play, "Deep Are the Roots," "proved a big success" at its Moscow premiere last night. The play ran in New York last year. Mon.

The broadcast quoted Pravda as saying that James Gow and Arnaud D'Usseau, the authors, "boldly expose the American slave owners who have retained their racial hatred of the Negroes up to the present." 4-28-47

Russians Praise "Deep Are Roots"

Afro American

Baltimore, Md.

MOSCOW—(ANP)—"Deep Are the Roots," the American racial-problem stage play, was accorded an enthusiastic reception at its premiere before Russian theatregoers. The play opened in Moscow April 26. Sat. 5-10-47

Pravda, oficial Soviet government newspaper, described the play as "boldly exposing the American slave owners who have retained their raciai hatred of the Negroes up to the present."

'DEEP ARE ROOTS' LAUDED IN LONDON

Thur. 7-10-47

British Critics Find d'Usseau and Gow Play 'Compelling' —Audience Enthusiastic

Thur. 7-10-47

Special to THE NEW YORK TIMES.

LONDON, July 9—Generally London critics were full of praise today for "Deep Are the Roots," which opened at Wyndham's Theatre last evening.

The Daily Telegraph's W. A. Darlington said the play was "strong, compelling and well-balanced," besides being carefully cast and brilliantly acted.

The critic for The Times of London wrote that it was a rare play which succeeded in stating its problem in concrete terms. "The authors [Arnaud d'Usseau and James Gow] do not lecture," the critic wrote, "and they do not waste time arguing that such and such a thing might happen; they show it happening." The Times, like The Daily Telegraph, had nothing but praise for the acting.

Leonard Mosely of The Daily Express wrote that a management that sent a first-night audience home to bed before it had finished cheering was something new in his experience—a reference to the playing of the National Anthem after the fourth curtain call while the audience still applauded.

"'Deep Are the Roots,'" Mr. Mosely wrote, "is an exciting play that will keep audiences talking for a long time."

The only dissenting critic was The Daily Mail's Lionel Hale, who said the play was a discussion dressed up as a drama—but carefully and often startlingly over-dressed, over-long and far too deliberately produced. But Mr. Hale acknowledged the excellence of the cast. Thur. 7-10-47

Produced by Kermit Bloomgarden and George Heller under the direction of Elia Kazan, the play, which tells a post-war story about a returned Negro soldier in the South, had a run of 476 performances on Broadway. The road tour was abbreviated.

ALBANY, N.Y., GOES DIXIE:

53c(1)(b)

Board of Education Bans 'Deep Are the Roots' Play

Afro American

Baltimore Md

ALBANY, N.Y. — Broadway, London and Moscow can have their "Deep Are the Roots," but now Albany, the Board of Education decreed last week when the Arnaud d'Usseau and James Gow play was barred from showing here. 9-27-47

The board denied a permit to the American Veterans' Committee Chapter for use of a high school auditorium, saying the play "is undesirable in the public schools of Albany."

The play is a melodrama about te post-war color problem, portraying a war hero's return to a southern town.

(THEATRICAL EDITOR'S NOTE: The play had 289 performances on Broadway; toured the U.S. last year; is currently playing in London at the Windham Theatre; has been produced a number of times in the South by amateurs, and is set for a performance by an interracial cast in Baltimore.)

Unanimous Decision

The three members of the board, of which Nelie F. Towner is president, read the play before handing down their decision.

When informed that the play had been banned, Mr. d'Usseau, who recently has split with his co-author, Mr. Gow, commented: "I guess you've got to expect some blank spots."

The Albany auditorium was in the spotlight last May when the school board was ruled against by Justice Isadore B. Bookstein after the board tried to renege in letting the hall for the appearance of Paul Robeson. 9-27-47

Will Appeal Action

Mr. Towner declared there was no connection between the incidents.

"We just didn't like Robeson and his attitude. Here we say the play is undesirable."

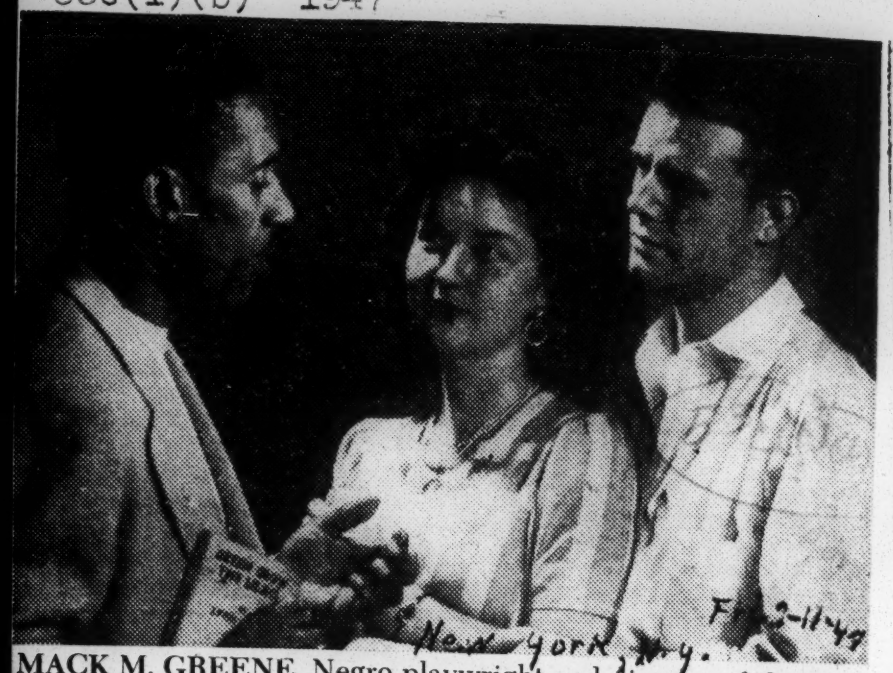
As in the case of Mr. Robeson, the action of the board will be appealed, according to Fred De Beer, chairman of the AVC.

The play was to have been sponsored by the local chapter AVC and the Albany Dramatic Group as a community service.

"The city of 220,000 has no legitimate theatre or large public hall and the play seemed to be "aplea for better interracial relations," De Beer said.

53c(1)(b) 1947

General



MACK M. GREENE, Negro playwright and director of the Wilberforce University Players, has been chosen to direct two of the 10 plays being given this season at the Yellow Springs Summer Theater. Above, he gives some rehearsal tips to Jeanne Funkhouser and Kenneth Diehl, leading players in *Green Grow the Lilacs*, next week's bill at the Ohio playhouse. PM

Richard Harrison in a Scene from "Green Pastures."

THE NEGRO IN THE AMERICAN THEATRE. By Edith J. R. Isaacs. 143 pp. New York: Theatre Arts, Inc. $3.50.

By LEWIS FUNKE

EDITH J. R. ISAACS' "The Negro in the American Theatre" is a heartening record of what a healthy democracy in action can achieve. Little more than three decades have passed since the incomparable Bert Williams became the first featured Negro player in a white company. Today mixed casts and starring Negro players as well as all-Negro casts no longer are a novelty on the Broadway boards or in many sections of the country. One need only recall the current playbill and the playbills of recent seasons for proof —"Finian's Rainbow," "The Medium," "Call Me Mister," "Bloomer Girl," "Carmen Jones," "The Iceman Cometh," "Deep Are the Roots," "Street Scene," "Anna Lucasta" and others. More are on the way.

That this present happier estate of the Negro in the theatre was realized only after considerable travail and discouragement, Mrs. Isaacs is well aware. The former editor of Theatre Arts magazine has watched the slow, tortuous climb with more than sympathy. The pages of her magazine always championed—and still do—the rights of the artist to be recognized for his talents and not his color or creed. And while she hardly can be called Pollyanna—she knows that too much remains to be done—she nevertheless is able to say in the light of events that the story is a cheerful one, "one to be proud of; proud for the commercial theatre that has provided so many excellent opportunities for the artists who have used the opportunities so well." Employment for the Negro actor no longer is a problem of race.

Essentially, Mrs. Isaacs' book is a chronological record. It begins with the interesting fact that as early as 1821 there was a Negro theatre playing the classics in New York City—at the corner of Bleecker and Mercer Streets—and it traces step-by-step the evolution of the minstrel days through the great comedians and the flowering of Negro talent in such milestones as "Granny Maumee," "The Emperor Jones," "The Green Pastures," "Porgy," "Native Son," "Anna Lucasta" and "Finian's Rainbow."

The Federal Theatre, incidentally, receives credit for much of the progress. And anyone recalling the Harlem "Macbeth," the "Swing Mikado," "Haiti" and others, can understand why. The Federal Theatre, Mrs. Isaacs says, gave the Negro a "consciousness of what they really could do, given the opportunity."

That the record of the Negro dramatists is not equal to the actor's, Mrs. Isaacs attributes in part to the barriers which have kept —and in many places still keep —the Negro from the theatre audiences. Parenthetically, it may be added, an advance in that direction recently was made when Actors' Equity inserted a clause in its basic contract whereby an actor will not have to play in Washington, D. C., after next summer if the present policy of excluding Negroes from the National Theatre continues.

However, Mrs. Isaacs thinks that for many Negro playwrights the solution of their problem "is to learn their craft in the Tributary Theatre where — for all American playwrights—the hope has lain, largely neglected for a generation." The great hope, of course, is that the American National Theatre and Academy, now struggling in its infancy, will survive and grow to nourish theatres across the country to serve actors, directors, singers, dancers and playwrights.

James Hewlett, Circa 1821, with the African Company in New York.

John Marriott Stars In Broadway's Latest Success Play, 'How I Wonder'

NEW YORK—For the second character is a confused professor to accept it, he meets Cliff (John Marriott), a time in two years, Actor John trayed by Mr. Massey. The natu- Next to his crucial ch Marriott has turned in a sterlingral laws of the universe do not taking the presidency and performance—last year it was Eu- confuse Lem but the failure of his quiet or not, there is the t gene O'Neill's "The Iceman Com- fellowmen to "join the Brother- ing question of helping eth," this fall it is in Donald Og- hood"—that is—the Brotherhood to unionize the Harkrider den Stewart's compelling "How of Man. He is caught between his tries. One of the play's mo Wonder."

The new Stewart play opened personal necessity to speak out nant scenes is the one in here last week and critics were against the interests desiring war, Lem, having decided to unanimous in their praise of Sta and his fear and the fears of those won't be able to visit his Raymond Massey and the sup- jeopardizing his in jail after all. Delicate porting cast. Famed for his comic around him of professorship, his marriage, and touch, Playwright Stewart for point up his misery at hav sakes jests in "How I Wonder" his reputation. Cliff down, as he offers h for plain speaking about the fear He is offered the presidency of the petty conventional cou ful possibility of a third World a university controlled by a fam- of friends: a drink, a cig War. ily of wealthy industrialists, the money—anything, but the h

His entirely believable centra Harkriders. But before he decides desperately needs.

Disillusioned and feeling that way to new courage. Lem may soon be out of a job when he does later renounce Harkrider, Cliff turns to the latter for help. After Lem's problems have finally been resolved, he realized that circumstances force Negroes to go to those who are in a position to help them, regardless of sympathy. He determines to help Cliff's brother in the end, despite Harkrider. And he realizes, most of all, that the fatal faults of the world have been his own personal faults multiplied by millions.

Every American who has not been lulled into calm acceptance of the atomic bomb, and the danger of another war will see himself reflected in Lem. Those who touches Negroes and whites will gain a new insight into democracy's midcourtesies perfect freedom—the confused lib- eral. In an arresting play, Mr. Stewart lays bare the fears of all of us, and in so doing, shows the

53c (1)(b) 1947

"The Iceman Cometh"

Sat. 6-14-47

THE CAST OF EUGENE O'NEILL'S "The Iceman Cometh," playing at the Studebaker Theatre had no performance last Sunday so they cometh to see the Chicago Negro Art Theatre's production of Saroyan's "The Time Of Your Life." Members of the casts are shown after the performance at DuSable Community Center, 62 East 49th st. The Art Theatre play which includes a floor show will be repeated June 6.

53c(1)(b) 1947.

"John Loves Mary"

Hats Off!

To theatrical producer John Golden for making it possible for a company of Negro actors to appear on Broadway in a current Broadway success, John Loves Mary. *A special performance of the play will be given by the Negro troupe at the Music Box on Sunday evening, Aug. 10, for the benefit of the Urban League, an inter-racial social service agency which conducts a program touching on virtually all problems affecting American Negroes. The performance will dramatize one of the Urban League's aims—creation of job opportunities for trained Negroes. The project was initiated by Golden who also secured permission for waivers of royalties from the author, Norman Krasna, and the producers, Richard Rodgers, Oscar Hammerstein II and Joshua Logan, and of rent from the theater owners, Irving Berlin and Lee and J. J. Shubert.*

RUBY DEE

Theatre

'White' Play, Negro Cast--It's a Natural

The special performance of **John Loves Mary** by a company of Negro actors at the Music Box Theatre last Sunday night added a documentary footnote to an oft-repeated argument.

The argument is that American culture, including the theater, is suffering from acute impoverishment and another malady akin to degeneration because of barriers which prevent the Negro people from contributing their talents. Or, to say the same thing in other words, the Negro people have things to give to the theater which can revitalize this suffering and distressed institution.

EXPERTLY PLAYED

Anyone who saw the special performance of Norman Krasna's comedy last Sunday night has the right to disagree. But if the frequent applause for ably performed scenes and the prolonged applause which followed the final curtain can be put in evidence, it may be said that no one seemed to exercise the right.

Here was a play so expertly done that there was left no impression of incongruity whatsoever. Naturally, everyone knows there is no Negro member of the U. S. Senate; yet Frank Silvera was unmistakably THE Senator James McKinley of the play. There was no more in the performance to suggest a divergence from reality than would be found in a performance of Boris Godunoff by an American or British troupe.

This reviewer thought Ruby Dee in the role of Mary McKinley and Milton Williams as Fred Taylor shared acting honors with Frank Silvera. It would be hard, in my opinion, for any actors—playing the roles for the first time—to excel their performances.

It was a laudable interlude in routine Broadway life, since the performance was intended to publicize the effort of the National Urban League to ameliorate the effects of Jimcrow. It should help to dramatize the fight of Actors Equity against discrimination.

Finally, as is happening in baseball, it should be an incentive to those playwrights and producers who have the courage to select performers not with an eye to their color, but with regard solely to their ability to give vitality and expression to the drama.—J. P.

William Greaves and Ruby Dee (left), who will play John and Mary in the Norman Krasna hit comedy, *John Loves Mary* with an all-Negro cast for one performance on Sunday, Aug. 10, for the benefit of the Urban League Service Fund, talk over the script with Nina Foch and William Prince, who play the roles in the regular company at the Music Box. Richard Rodgers, Oscar Hammerstein 2d and Joshua Logan, producers of *John Loves Mary*, have donated the use of the play, scenery and properties for the special performance.

'White' Play, Colored Cast—Was a Natural

NEW YORK—The special performance of "*John Loves Mary*" by a company of colored actors at the Music Box Theatre recently added a documentary footnote to an oft-repeated argument, says the N.Y. Daily Worker in its issue of Aug. 14.

(EDITOR'S NOTE: "John Loves Mary," a comedy by Norman Krasna; directed by Joshua Logan, and produced by Rodgers the Music Box on 45th St., with an all-white cast.)

The argument is that American culture, including the theater, is suffering fro macute impoverishment and another malady akin to degeneration because of barriers which prevent colored people from contributing their talents.

Or, to say the same thing in other words, colored people have things to give to the theater which can revitalize this suffering and distressed institution.

Expertly Played

Anyone who saw the special performance of Norman Krasna's comedy has the right to disagree. But if the frequent applause for ably performed scenes and the prolonged applause which followed the final curtain can be put in evidence, it may be said that no one seemed to exercise the right. Here was a play so expertly done that there was left no impression of incongruity whatsoever.

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Excellent Performances

This reviewer thought Ruby Dee in the role of Mary McKinley and Milton Williams as Fred Taylor shared acting honors with Frank Silvera. It would be hard, in my opinion, for any actors—playing the roles for the first time—to excel their performances.

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Finally, as is happening in baseball, it should be an incentive to those playwrights and producers who have the courage to select performers not with an eye to their color, but with regard solely to their ability to give vitality and expression to the drama.—J.P

Theodore Ward's "Our Lan'"

Daily Worker - Jue - 4-22-47

A Play of Beauty and Power

New York, N.Y.

By Samuel Sillen

Writing with eloquence and force, Theodore Ward gives us a memorable image of the Reconstruction period in his new play, **Our Lan'**. In this drama, Ward again asserts the bold, vital talent that distinguished his earlier **Big White Fog**, produced by the Federal Theater.

If Broadway has not yet recognized Ward's work, that is a comment on the sluggish mentality of the commercial theater, not to mention its continued discouragement of Negro playwrights in general. The new play is being presented by the up and coming Associated Playwrights Inc., which is giving a fine production at the Henry Street Playhouse.

In ten scenes, **Our Lan'** chronicles the hopes, disappointments and heroic struggles of a group of Negroes freed by the Civil War. Promised their forty acres by General Sherman, they migrate to an island off the coast of Georgia. Joyfully they begin to build their own lives on the land given them by the Union Army during the war. But after the death of Lincoln, the army of liberation becomes a police force to snatch away their land and return it to the Confederate plantation owner.

Jues 4-22-47

Ward has portrayed his people with great warmth and understanding. In the figure of the Negro leader Joshua Tain he has expressed the hope and courage with which the freedmen face their new lives. Tain is a genuinely heroic figure, and he is superbly played by William Veasey, whose Lincolnesque appearance is remarkably suited for the role. A man at once gentle and firm, he is never idealized as he leads his people to a promised land, defies those who would take it away, and finally goes to his death rather than yield what has become so precious.

Jues 4-22-47

But this is not simply a play about a leader; it is the story of a people. Ward has given the work a genuine folk quality which lifts into poetry and which in its spirited dialogue wonderfully imparts humanity and humor.

With complete naturalness, the group expresses itself in dance and in song, not in the cued-in character of musical comedy, but with organic spontaneity. This is true of the scenes of jubilation, such as the arrival on the island, and of the scenes of grief, such as the deeply moving sequence in which the death of Lincoln is mourned. And in these scenes, Muriel Smith particularly sings with a lyrical sweetness and pathos that one will not easily forget.

New York, N.Y.

Ward has avoided lengthy discourses on the meaning of Reconstruction, but the main features of this epoch, and its meaning in terms of the Negro people, emerge with great clarity. The spirit of the historic experience is beautifully conveyed by the large cast.

* * *

The weaknesses in the play are secondary though real. The part

THEODORE WARD

of the aristocratic Negro, Ollie Webster, seems conventional and overdone, though this is no doubt exaggerated by what appears to be poor casting. The role of Delphine, who is in love with Joshua, is unclearly defined, and her affair with Ollie treads dangerously on unconvincing melodrama. These conventional elements in the play stand out all the more because the work as a whole is so strikingly free of familiar, worn-out paterns.

4-22-47

Some critics may quarrel with the leisurely episodic form of the drama, but this seems to me necessary and appropriate to the theme. What is true is that more intensity could be gained by swifter pacing in the direction.

A work of great integrity, **Our Lan'** never compromises its vision of the great democratic struggles waged by the freedmen after the Civil War; nor does it blunt the betrayal of the Johnson administration acting in concert with Southern reactionaries. It is a hard-hitting work, vigorously alive, authentic, moving. It deserves wider audience than it can get during the brief stay for which it is scheduled at the Henry Street Playhouse.

It is a vital contribution to people's theatre, and ways and means must be found for getting it to the people, with or without benefit of Broadway. In the meantime, don't miss the chance to see **Our Lan'** at the Henry Street Playhouse.

Jues 4-22-47

"OUR LAN'"

Theodore Ward Play Staged At Henry Street

Daily Worker

"OUR LAN'," a play by Theodore Ward, settings by Edward R. Mitchell, costumes by Jerry Stone and Sylvia Speigel, staged by Mr. Mitchell and presented by the Associated Playwrights, Inc., at the Henry Street Playhouse with the following cast:

Edgar Price	Edmund J. Cambridge
Gabe Peltier	John W. Smith
Emanuel Price	Charles Sebree
Patsy Ross	Theresa Hines
Joe Ross	Jay Brooks
Charlie Setlow	Service Bell
Ellen	Valerie Black
James	Harold Conklin
Daddy Sykes	Luther Henderson
Roxanna	Margo Washington
Delphine	Muriel Smith
Beulah	Dolores Woodward
Ruth	Martha Evans
Tom Taggart	Clarence Williams
Sarah	Estelle B. Evans
Joshua Tain	William Veasey
Georgana	Hileary Glover
Dosia	Edith Atuka-Reid
Ollie Webster	Louis Peterson
Lem	Chauncey Reynolds
Chester	Lars Murphy
Hank Saunders	Charles Lilienthal
Captain Bryant	Frank McArdle
Libeth Arbarbanel	Jennie Breines
Oliver Webster	John Harwood
Captain Stewart	Bob Fierman

Interesting Theme Falls Short As Theater

New York, N.Y. Mon. 4-21-47

PM Reviews

OUR LAN', a new play by Theodore Ward, presented by Associated Playwrights, Inc., at the Henry Street Settlement, with Muriel Smith, William Veasey, Valerie Black, Louis Peterson, John Harwood, Luther Henderson, Margo Washington, Edith-Atuka Reid, Frank McArdle and others; staged and designed by Edward R. Mitchell; music arranged and directed by Joshua Lee.

The latest production at the Henry Street Playhouse touches, I would imagine for the first time in the theater, on a significant bit of American history. *Our Lan'* concerns a group of Southern Negroes set free by the Civil War, and their unavailing struggle for economic independence and security. It is a play which has its pathetic as well as tragic aspects, and which is certainly not the less human for being historical. Moreover, the specific story that Mr. Ward is telling might easily have been both moving and dramatic. That it largely fails to be either has less to do with its tone or approach than with the sheer dynamics of playwriting. *Our Lan'* is just not cohesive and intense enough.

For the particular situation in *Our Lan'* is undoubtedly an interesting one. Mr. Ward's people have received from Gen. Sherman, as their very own, a small island off the coast of Georgia. Well-led and industrious, they raise a good cotton crop, only to run immediately into trouble trying to market it. But the real trouble comes when, after the war, their claims to the island are found to be illegal, and the Southern planter to whom it is to be restored will have no truck with them. The Northern Army that had given them the island now orders them off it; and when, bitter and bewildered, they refuse to go, the Army opens fire upon them.

* * *

Our Lan' has a number of interesting or effective things about it—the general nature of the story, the author's humane yet objective approach to it, and handling of certain scenes; the acting of Muriel Smith, William Veasey and others, and their fine singing of half-a-dozen spirituals. Yet *Our Lan'* hasn't enough force and doesn't evoke enough feeling. Things not only need to be pulled together on the surface; they need to be integrated deeper down. The love story, for instance—as so often happens in social drama—seems out of an opera libretto. Again, to chronicle the rise and fall of his people,

Muriel Smith, last seen in *Carmen Jones*, is in *Our Lan'*.

PM New York, N.Y.

Mr. Ward has used a conventionally episodic technique where a more expert playwright would have sensed the need for something sharper and more compact. *Our Lan'* remains a kind of human document that never quite turns into drama.

Mon. 4-21-47

—Louis Kronenberger

Reviewers Rate Ward's 'Our Lan'

Afro-American Baltimore, Md.

Broadway by Directed by and Paul Bea to a fast st house of patr scene is laid 1865. It tel

By GALDYS P. GRAHAM

NEW YORK (ANP)—Theodore house, starring Muriel Smith and baritone and in-William Vesey in a huge inter- actor, plays the part wanting to be a man and the right Ward's historical document of in- racial cast, is predicted to hit to happiness regardless of one's

terracial relations, his $500 Thea- their struggle and tribula-
tre Guild Award play, "Our Lan'," hold the free tions, to hold what has been given
currently at the Henry Street play-given by Gen. Sherman. against knaves and would-be slave-

color, make for one of the most vivid portrayals seen for sometime in the legitimate theatre.

Mr. Ward produced the first American defense play "Deliver the Goods," at the Greenwick House in 1942. Among other of his works are "Big White Fog," and "Sick and Tiahd." 5-24-47

The first night audience applauded the production to the rafters and had the performers respond to eight curtain calls.

Top Producers Bid For 'Our Lan,' The Problem Hit By Unknown Ted Ward

Sat. 5-24-47.

By LILLIAN SCOTT

NEW YORK—Broadway production is almost assured for Theodore Ward's reconstruction drama, "Our Lan'," which was overwhelmingly received by metropolitan critics here following an amateur presentation last Friday night. When he reaches Broadway, Mr. Ward will be one of the few Negro authors of a legitimate drama to hit Broadway.

Starring Muriel Smith and William Veasey, "Our Lan'" was presented at the Henry Street Playhouse. The critics went overboard for Miss Smith and Mr. Veasey, calling their performances "altogether superb," "incomparable" and "unforgettable." The New York Herald-Tribune critic advised Broadway Producers Shubert to buy the play at once.

Since its enthusiastic reception, Producers Zellen and Allen, who now have "Burlesque" on Broadway, Straus and Hart; and Rita Hassen, who recently produced the hit, "Alice in Wonderland," have approached Mr. Ward.

Last week Eddie Dowling was reported to have bought the play but apparently the deal was not closed. The playwright is now in the enviable position of being able to choose the best offer. It's fairly definite now, too, that the major cast members will go with the play to the Great White Way.

Thirty-nine-year-old Louisiana-born Mr. Ward won a Theatre Guild award of $500 for "Our Lan'" two years ago. Now the Theatre Guild is also interested in producing it, since its dramatic possibilities are very clear. The play was given at the Henry Street Playhouse under the auspices of the Associated Playwrights, a group of nine produced playwrights, of which Mr. Ward is the only Negro. The group was brought together by the Theatre Guild for a seminar, and following that, the young writers decided to stick together for mutual criticism and encouragement.

When a final arrangement is made with a Broadway producer for "Our Lan'," Mr. Ward is certain to get either 5, 7, or 10 per cent advance royalties at once. He will receive the usual basic minimum.

Ward feels very grateful for the strong performances of the stars—Miss Smith and Mr. Veasey—and says "the theatre's collaborative." The playwright, actors and director are all interdependent. He believes the salary-less production of "Our Lan'" illustrates that the Negro only needs a chance in the American theatre to prove his worth. He worked right along with Director Edward Mitchell in the six weeks of voluntary rehearsals of the play.

Ward has been working, writing, and waiting a long time for his sudden success. He ran away from home when he was 13, and went to Chicago, where he lived as a bellhop, errand boy and bootblack. After working his way to the West Coast, a streak of luck in a Chinese gambling house in Seattle changed the course of his life by making education possible. He recalls now an incident while drinking with a Seattle gangster. The racketeer told him: "You can't depend on Negroes to have guts!" Ward believes that shows how engulfing race prejudice and superiority feelings can be. Sat 5-24-47

Soon after he attended the University of Utah in Salt Lake City, where he met a man in a shoe shine parlor, Gail Martin, who was to give him a scholarship. Through the following years Martin, who is a wealthy white liberal, has stood by Ward and last week wired on "Our Lan's" opening night: "Once in a million trials our arrow splits the target." Sat. 5-24-47

PLAYWRIGHT THEODORE WARD whose "Our Lan'" is eagerly being sought by Broadway producers after its successful amateur opening last week in New York. Playwright Ward has also acted, bellhopped, written short stories, shined shoes, and for a hobby paints water colors when he has the time.

THE NEW PLAY

IN THE PLAY: *"If things had 'er been diffun't, maybe me 'n yuh'd both been somebody, wouldn't us?"* Muriel Smith to William Veasey.

New York N.Y.

By BROOKS ATKINSON

By coming uptown from Grand Street, where it was originally produced last April, Theodore Ward's "Our Lan'" has acquired theatrical dimensions and lost simplicity. On the large stage of the Royale, where it was acted Saturday evening, the theatrical weakness of the script assumes an importance it did not have in the tiny downtown playhouse last spring. Mon. Sept 29-47

What remains are several scenes of heart-breaking emotional force in the lives of Negroes who settled on an island near Georgia during the Civil War. Many of the finest scenes are between William Veasey and Muriel Smith, who are actors of remarkable magnetism. Mr. Veasey, better known as a singer, is a tall, gaunt man with a deep voice. Although he is technically awkward as an actor and has a spasmodic delivery, he radiates a kind of towering strength and sincerity suiting the part of Joshua, a native field hand with the stature of a prophet.

Miss Smith is also a singer, best known for her Carmen Jones four years ago. As an actress she is altogether admirable, with lightness of touch in playing a scene and personal sweetness and pride of character. She is acting the rueful part of a slave housemaid who loves Joshua. The brief scenes between Mr. Veasey and Miss Smith are very beautiful indeed, for, despite their different qualities as performers, they have a direct way of getting to the heart of human emotion and a great gift for expressing it in terms of the theatre. Broadway should place a high value on the translucent glimpses of character and life they have torn open in this play.

Mr. Ward, author of "Our Lan,'" is telling the story of some footlose Negroes who, acting on the authority of General Sherman, settle on an island owned by an emigré Southern planter and raise a crop. To them the Civil War is one of almost incredible liberation. But in the final scenes of disillusionment they learn that they are exchanging one form of serfdom for another, and that as a result of politics in Washington, the Yankee Army is unable to fulfill General Sherman's audacious promises. Let us take comfort from remembering that even the Civil War ended badly.

As story-teller, Mr. Ward has a knack of selecting simple moments that are fervently revealing—sometimes noble, sometimes pathetic, always honest and warmhearted. But he does not get far beneath the surface of his narrative in terms of poetry or drama. And being an unresourceful stage writer, he leans too heavily on the prop of spirituals, which have become a cliché in the theatre when they are offered as a substitute for thought or craftsmanship.

* * *

Mr. Dowling's direction is somewhat too professional for this artless story, which has now lost some of the spontaneity and intimacy it had downtown. At the opening performance it was also difficult to hear what the actors were saying; they were speaking too rapidly for so large a theatre. Once, in a scene vital to the rest of the story, an over-enthusiastic wind-machine that must have come out of an old melodrama, muffled the performance and destroyed the line of the drama. In that whirring hurricane scene Mr. Dowling does not take time to tell Mr. Ward's story. Mon. 9-29-47

The long cast includes Julie Haydon as a teacher from the North, Valerie Black, Frank Tweddell, Gene O'Donnell and several other good actors. In designing the wide though unlovely setting Ralph Alswang has lost the sunny hospitality of the downtown set. "Our Lan'" had more personality in Edward Mitchell's original setting that could be lived in. Without improving on its Grand Street forebear, the Broadway production has yielded up some of the winning, native quality "Our Lan'" originally had.

OUR LAN', a play in two acts and ten scenes, by Theodore Ward. Staged by Eddie Dowling; associate director, Edward R. Mitchell; settings and lighting, Ralph Alswang; choral arrangements and direction, Joshua Lee; produced by Mr. Dowling and Louis J. Singer. At the Royale Theatre.

Edgar Price	Irving Barnes
Gabe Peltier	Ferman Phillips
Emanuel Price	Louis Peterson
Patsy Ross	Theresa Merritte
Joe Ross	Augustus Smith Sr.
Charlie Setlow	Emory Richardson
Ellen	Valerie Black
James	Harold Conklin
Daddy Sykes	Service Bell
Roxanna	Margo Washington
Delphine	Muriel Smith
Beulah	Dolores Woodward
Ruth	Martha Evans
Martha	Paula Oliver
Alice	Mary Lucille McBride
Fred Douglas	Augustus Smith Jr.
Tom Taggart	Jay Brooks
Minnie	Blanche Christopher
Sarah	Estelle Rolle Evans
Joshua Tain	William Veasey
Georgiana	Virginia Chapman
Dosia	Edith Atuka Reid
Ollie Webster	Richard Angarola
Lem	Chauncey Reynolds
Chester	Edmund Cambridge
Hank Saunders	Charles Lilienthal
Captain Bryant	Jack Becker
Libeth Arbarbanel	Julie Haydon
Oliver Webster	James Harwood
Yank Sergeant	Stuart Hoover
Captain Stewart	Gene O'Donnell
John Burkhardt	Frank Tweddell
Cotton Broker	Graham Velsey
First Rebel Soldier	Nathan Adler
Second Rebel Soldier	Michael Higgins

Freedman — Mary Lewis, Betty Furghardt, Ursula Plinton, William Marshall, Leonardos Urylee, George Oliver, Edward Thompson, Charles Griffin.

53c(1)(b) 1947 "Our Lan' "

Theodore Ward's Our Lan'--
An Event in American Theatre

Daily Worker

By Samuel Sillen

Theodore Ward's **Our Lan'** is a drama of compelling beauty and meaning. Its production on Broadway is a historic event in the American theatre.

For this work, dealing searchingly with the Negro people's struggle for a new life during Reconstruction, lifts the contemporary stage to a rare level of maturity and significance. It is more than a play about the past. It is vibrant with meaning today. **Our Lan'** is the most direct blow for full freedom of the Negro people that we have seen struck on the stage.

The new production is generally faithful to the original presentation by the Associated Playwrights Inc. at the Henry Street Playhouse last spring. To that group the theatre is deeply indebted for bringing to light a play which was going a-begging in the commercial theatre. Here is a play which had to break through the Broadway crust through an independent production off-Broadway.

The stars of the original production, William Veasey and Muriel Smith, have fortunately been retained: they are excellent and inevitable in their roles as Joshua Tain and Delphine. The play has been speeded up as a result of some tightening. A change in the casting of the aristocratic Negro Ollie Webster has brought to focus what had seemed an unconvincing role. With greater resources, the new production has heightened the choral and scenic effects of the drama, though not without a certain loss in effective simplicity.

* * *

In ten scenes, **Our Lan'** tells the heroic and heartbreaking story of a group of Negroes freed by the Civil War. During the war,, they had been promised their forty acres and a mule by General Sherman. They migrate to an island off the coast of Georgia, where they joyfully begin to raise their own crops and build their own lives.

But after the murder of Lincoln, the army of liberation becomes a police force which gives back the promised land to the former plantation owner. The whole meaning of the war is cruelly reversed by the reaction-

THEODORE WARD

ary forces in the North headed by the Johnson Administration and the Confederate slaveholders. New York Ny.

The drama gives an overpowering sense of the people's hunger for land. This is not a play of false compromise and conciliation. It asserts through the Negro leader Joshua Tain and his people that a verbal equality only masks a new serfdom, that nothing less than ownership of the land could fulfill the revolutionary-democratic promise of the Civil War. And the people fight to the last for this conviction.

The people are portrayed by Ward with great warmth and understanding. In Joshua Tain he expresses the passionate hope and courage with which the freedmen face a new world. Tain, at once gentle and firm, is played with great dignity and inner strength by the Lincolnesque William Veasey. Never falsely idealized, he emerges as a genuinely heroic folk figure. And there is a moving tenderness in Tain's relations with Delphine, the girl from the big house who finds her bond with the former field hands. The role is superbly portrayed by Muriel Smith.

* * *

But this is essentially the story of a people, not of outstanding individuals alone, and Ward has given his work a deeply felt folk quality that rings consistently true, lighting up into moments of flashing poetry and humor and humanity.

One of the most moving scenes I can recall on the stage is the news of the winning of the war, with its alternate hush and jubilation. There are tremendously effective scenes which poignantly express moods of disappointment, of pent-up anger, of unrestrained joy, of the stern decision to fight to the death for the land which belongs to the people. And the large cast, too numerous to recite in this space, performs eloquently and with magnificent integration. The presentation of the Negro people here represents a major advance in the theatre.

With complete naturalness, the group expresses itself in song, with organic spontaneity. Mr. Veasey and Miss Smith, both distinguished singers, give us spirituals overpowering in their impact. In the sequence in which the death of Lincoln is mourned, Miss Smith sings with a lyrical sweetness and pathos that bring tears. 9-30-47

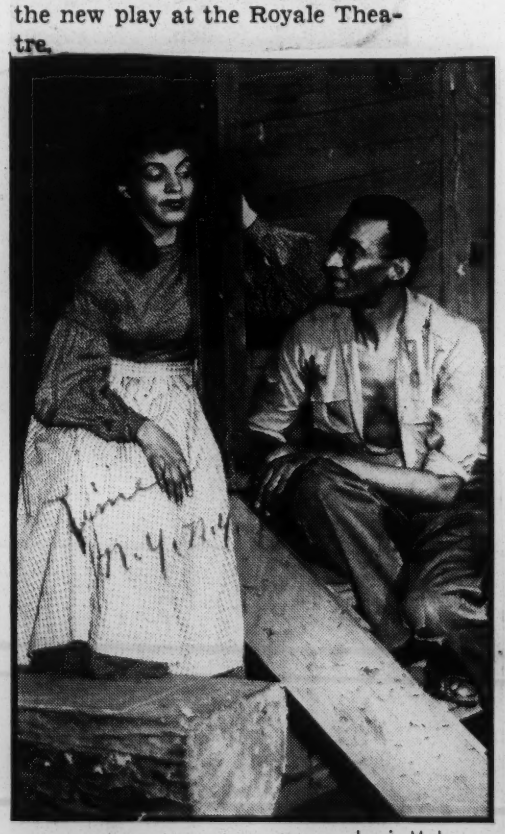
* * *

The ending of the play, as now staged, has a choral background which doesn't adequately bring out the strong mood of resolution of Joshua and Delphine as they face the cannon shot of the troops who would drive them out. The role of the Northern schoolteacher, as played by Julie Haydon, seems fragmentary, and in the new production, Joshua does not achieve quite the same integral relation to the group as he seemed to last spring. The Lincoln death-news scene, which achieves power, begins somewhat abruptly with insufficient dramatic preparation. But these are minor flaws in a memorable production. Times.

Staged by Eddie Dowling, the production has a spacious, well-lit set by Ralph Alswang, who has created the background for a rich communal expression.

A work of great integrity, **Our Lan'** asserts its vision of the great democratic struggles waged by the freedmen. Avoiding lengthy formal exposition of the issues, Ward has communicated the spirit of the experience with clarity and beauty.

It is a work wholly alive, authentic, moving, and its appearance at this moment of our history is an event to be celebrated by every American who hungers for truth in the theatre. All the people aspiring for real democracy find a strong voice in the new play at the Royale Theatre.



Louis Melancon

MURIEL SMITH & WILLIAM VEASEY
Clichés for faith.

Time New York

New Play in Manhattan

Our Lan' (by Theodore Ward; produced by Eddie Dowling & Louis J. Singer) is one more earnest, inept effort to picture the U.S. Negro on the stage as something more than a banjo-strumming, hosanna-shouting field hand. This one examines the struggles of a group of ex-slaves who are trying to hold on to Civil War land grants on an island off the Georgia coast. Without money or political know-how, and bedeviled at every turn by villainous planters, the Negroes doggedly stick to their freedom-loving principles as the forces of greed move in to destroy them. 10-2-47

Unfortunately, this simple story of faith is embellished with clichés. When the heroine "gets into trouble" and the hero volunteers to make an honest woman of her, things really get out of hand. Expert performances by Muriel Smith and William Veasey fail to halt the runaway.

The best thing about *Our Lan'*, the singing of spirituals by the Joshua Lee choir, only serves to make the show's conflict seem more picturesque than poignant.

Witch-Hunters

out at New York's Neighborhood House last season, when it was lauded by the critics. The New York Times' Brooks Atkinson wrote: "One of the best plays of the Gotham season. Could hardly have more warmth of humanity; the simplicity could hardly be more genuine, nor the mass scenes have more strength of character. With so genuine a play acted in the chief roles so magnificently, it is like old times again."

Invited to See Our Lan'?

A new and unique way of presenting the House Committee on Un-American Activities with information as to perhaps the most deviously branded in June by the Committee as "camouflaged Communist front" organization on its program was offered yesterday to J. Parnell Thomas, Committee chairman, by the Southern Conference for Human Welfare.

"Our Lan' was originally fried

10-3-47

NAACP Sponsors First Performance Of New Stage Opus

NEW YORK—The NAACP sponsored the first performance of Theodore Ward's play, "Our Lan'," which opened Wednesday evening at the Royale Theatre. It marks the first Broadway presentation by a Negro playwright in recent years.

The NAACP's decision to sponsor the first performance of the vehicle came after discussions between Association officials and the producers, Eddie Dowling and Louis Singer, whose last Broadway production, "The Glass Menagerie," was a smash success.

It was felt that because of the deep significance of "Our Lan'" and the effect it is expected to have on intercultural relations, a dramatic opening performance sponsored by the veteran race relations organization was a very natural development. A unique twist was introduced when the play's large cast, most of whom are Negro actors and actresses well-known to Broadway audiences, unanimously suggested that the first performance be such a performance. 9-27-47

In a telegram to Mr. Thomas, Clark Foreman, president of the Southern Conference for Human Welfare, invited members of the Committee to be guests of the New York group at a benefit performance of Theodore Ward's new play, "Our Lan'," on Tuesday evening, Oct. 14, at the Royale Theatre, in view of the fact that the play is "devoted to problems that daily confront Southern Conference members of the thirteen Southern states." The telegram continues. "We believe that you and the other Committee members will have a clearer idea of why it is so important for our organization to work for democracy in the South after you have seen this play." . . .

"We feel Theodore Ward's excellent play speaks for our cause most eloquently." New York N Y

Our Lan' Is a People's Play in the Real Sense

To Have Great Theatre, There Must Be Great Audiences, Too

Daily Worker, New York
Sun 10-10-47

By Samuel Sillen

Walt Whitman said that "To have great poets, there must be great audiences too." That holds for the theatre even more than for poetry.

For the audience in the theatre has an immediate physical reality. And it plays an active role. It can chill the actor so that the heart goes out of his performance. It can lift his spirits, inspire his art.

Nor does the playwright create his work in a social vacuum. He writes with a certain kind of audience in mind. The character of his play is very strongly influenced by his conception of the audience he will reach.

And a basic reason why we have had so few plays that could truly be called people's plays is that the audience for plays in this country cannot truly be called a people's audience.

Most playwrights, understandably, want to turn out a success, and success, in terms of the theatre setup today, means Broadway, and more specifically box-office, and still more specifically the $4.80's and $6.60's in the orchestra seats. Sun 10-10-47

All too rarely does a play come along that you know and feel was written for the plain people, a play that was **not** written with an eye on the few who can afford to shell out a ten dollar bill for a couple on the aisle.

Ted Ward's Our Lan' is that kind of play. It is people's theatre in the real sense. It speaks for millions. The masses are its rightful audience.

This is what I keep thinking as I look back on opening night, the stirring performances by William Veasey and Muriel Smith, the folk spirit of the show, its surging affirmation.

As a reviewer I had the dubious privilege of sitting downstairs among people on whom the play could not possibly have its full impact. You can't hop into the theatre between a butler-served dinner and a toney night club and get this play, really get it. Not even if you try to park your prejudices. Sun 10-10-47

For this play deals with a theme that cuts deeply into the lives of people struggling to create a new world.

It belongs to workers, to the Negro people, to all progressive men and women who understand what it means to be united in suffering and in hope. And as you watch the play you keep hoping that there were some way of bringing it to the great audience which Walt Whitman had in mind.

This is not said merely as a puff. It is not said merely because the play **does** need your immediate support and the support of your friends if it is to survive.

I am writing this because I feel so strongly, more strongly than about any play in a long time, that the full meaning of **Our Lan'** its full passion and power, will register only when this people's work has a people's audience. Fri. 10-10-47

Please do not fail to see it. And soon. This is your play. In going to see it you will not only be giving yourself a rare treat in the theatre. You will also be demonstrating that the great audiences are there for the playwright who has the courage and the art to speak for them truly.

OUR LAN' Commonweal, New York

AN INCIDENT from the close of the American Civil War probably constitutes the kernel of Theodore Ward's play, and I do not like to call it a kernel of corn. According to the script, a group of Freedom Negroes in the year 1865 believe that General Sherman has ceded each of them forty acres of conquered territory of their own choice. Retiring to an island off the coast of Georgia, they take possession of a plantation, summarily dispatch its overseer, successfully work its land, and finally learn of Lincoln's death, Johnson's succession, and the utter frustration of all their hopes at the point of Union guns and a cannon, evidently mounted in the turbulent seas in the right wing. There can be no question that, with the addition of characters, intelligence, and craft, here is stuff for a play. However, as the business works out at the Royale, there is apparent neither writing nor wrighting; neither skilful staging, nor anywhere a point of view. There is a good deal of excellent singing of spirituals: at every falter in the script, the stage is somehow operatically composed and a rendition of one or other of the more famous numbers is finely delivered. There is also a good deal of what can only be called limping spectacle, displayed in a pretentious scrimmed set to a selection of theatrical fakement—thunder and lightning machines, allover sunsets, in fact every variety of ill-lit weathers.

It is perhaps most important to underline that the business is a humiliation to some of the best actors—of any color—on the street. But I am rather more intrigued with the actual, physical history of the script and I think this should be examined. N.Y. 10-10-47

Mr. Ward, the author, is a member of the Theatre Guild Playwriting Seminar of 1945, and deservedly, I should say, a winner of small prizes for a good many years before that. Produced last season under the direction of Edward R. Mitchell at the Henry Street Playhouse, his play (this play) evidently set a number of the daily money critics spinning, and, again evidently, the entire effort was bodily lifted from Henry Street to 45th, with embellishments, by the producer-director, Eddie Dowling. In a review in the *Times* for September 29th, Brooks Atkinson deplores the addition of schmooz and gigantica to what he must originally have felt was a moving theatrical experience off the main street. Perhaps this is useful, and if so, the weight of blame must descend upon Mr. Dowling, whose list of accomplishments comprises a number of visions with about a 50% break of success. Actually, one imagines, Mr. Dowling's operations are all vision, since his techniques are sadly deficient. He is almost always an embarrassing actor, a muddled director, and lucky. I think it is probably safest to say he is a brave man, who needs a BRAIN; but where he can be expected to look for this commodity is something of a mystery. If he should turn to the critics, I don't see how he, together with his fifty-odd actors, technicians and experts in the present instance, could fail to land in the exact soup in which they are currently placed. For sentimentally—anyhow critically—is it possible to say that Mr. Ward's play is a good one. No matter if it should be produced anywhere, at any time, anyhow. It is, at the most, a possible first draft. It is not really to the point that Mr. Dowling has further mangled rather than improved it. What is to the point is that it should have been honestly critically assessed at the outset so that neither thousands of money, honest work, fine talents, nor everybody's time, should have been wasted. (*at the Royale*)

KAPPO PHELAN.

Good Acting Is Defender Unable To Save Chicago Dowling Version

Laud Muriel Smith And Veasey Acting

OUR LAN'

Edgar Price ..... Irving Barnes
Gabe Peltier ..... Ferman Phillips
Emanuel Price ..... Louis Peterson
Patsy Ross ..... Theresa Merritte
Joe Ross ..... Augusta Smith, Sr.
Charlie Setlow ..... Emory Richardson
Ellen ..... Valerie Black
James ..... Harold Conklin
Daddy Sykes ..... Service Bell
Roxanna ..... Margo Washington
Delphine ..... Muriel Smith
Beulah ..... Dolores Woodward
Martha ..... Paula Oliver
Alice ..... Mary Lucille McBride
Hank Saunders ..... Charlie Lilienthal
Captain Bryant ..... Jack Becker
Libeth Arbarbanel ..... Julie Haydon
Oliver Webster ..... James Harwood
Yank Sergeant ..... Stuart Hoover
Captain Stewart ..... Gene O'Donnell
John Burkhardt ..... Frank Tweddell
Fred Douglas ..... Augustus Smith, Jr.
Tom Taggart ..... Jay Brooks
Minnie ..... Blanche Christopher
Sarah ..... Estelle Rolle Evans
Joshua Tain ..... William Veasey
Georganna ..... Virginia Chapman
Dosia ..... Edith Atuka Reid
Ollie Webster ..... Richard Angarola
Lem ..... Chauncey Reynolds
Chester ..... Edmund Cambridge
Cotton Broker ..... Graham Velsey
1st Rebel Soldier ..... Nathan Adler
2nd Rebel Soldier ..... Michael Higgins

Sat. 10-11-47

By LILLIAN SCOTT

The Eddie Dowlingized version of Theodore Ward's "Our Lan'" arrived at the Royale Theatre this week just a shell of itself as presented as an amateur play at the Henry Street Playhouse last season.

When we saw the play done by "Simon Pures," we left the theatre with high hopes; Friday, after witnessing the revised edition we departed wondering if it will break the record of "St. Louis Woman," "Memphis Bound" and other shows that became "ilfated" so quickly.

There is nothing wrong with "Our Lan'" as a book or with its directing as done by Eddie Dowling but the scripting is faulty to the point where it hurts everything and everybody.

Fine Acting

Certainly William Veasey and Muriel Smith do exceedingly well with what they are allowed to do and Julia Hayden and Valiera Black merit their selection for parts they occupy. The same may be said for the remainder of the cast of more than 35.

As for the music (the usual spirituals they expect us to sing) there is little complaint for the directing of Joshua Lee. However it does appear that Mr. Lee has been given too much latitude and certainly too often to deny the patrons that shocking chance to yarn and yarn.

Mixed Cast Sat. 10-11-47

One interesting sidelight is the presence of Richard Angarola (he's white), Ollie Webster, the floppish mulatto who seduces "Delphine" played by Muriel Smith. While not altogether a new departure in casting, it was one more instance of the increasing ease with which directors are having whites appear as Negro and vice versa.

The story deals with a group of Negroes, freed after the Civil War and who had been granted land by General Sherman. The original owners return for their land and here the action is supposed to begin but doesn't.

There is much promise in the Ted Ward drama that is not realized because the professional attempt to "improve the play" backfires.

THEATER

Our Lan' Is Poor Lan'

Newsweek

It is a shame that "Our Lan'" is not a better play than it is, because it has been written with sincerity and is performed by a number of capable and persuasive actors. But too slender a framework is cluttered with a lot of events which, while relevant to the story, still do not add up to any kind of dramatic climax. It might have been excellent as a one-act play. Dayton, Ohio

The story concerns the plight of a group of recently freed slaves who, at the end of the Civil War, set out to cultivate land promised them by General Sherman and then find that the Federal government has revoked the grant. That is the entire plot, and there are practically no embellishments on it, aside from the heroine (Muriel Smith) having an illegitimate child by a city slicker, and the hero (William Veasey) deciding to marry her anyway, shortly before he is presumably killed defending the land from which the Federal troops are trying to drive him. 10-6-47

No Tag Lines: While the story is admittedly interesting, in stringing it out through ten scenes the author occasionally found himself without any tag lines and was forced to toss in miscellaneous spiritual-type songs as blackouts. Julie Haydon was also tossed in as a schoolmistress from the North come to educate the Negroes, and as promptly tossed offstage, to reappear only twice. Miss Haydon does quite well, what there is of her. 10-6-47

Such sustaining interest as there is in "Our Lan'" can be credited directly to Miss Smith and Veasey, who play the bedeviled lovers with considerable skill and feeling. Veasey, a singer who is making his first appearance in a Broadway show, is a tall, gangling former choir boy who manages somehow to combine a certain shyness with violent passion in the reading of his lines. (OUR LAN'. *By Theodore Ward. Eddie Dowling and Louis J. Singer, producers. Eddie Dowling, director.)*

Dayton, Ohio.

'Our Lan' Closes

After American

NEW YORK (ANP) — Theodore Ward's "Our Lan," produced by Eddie Dowling on an elaborate scale and which the New York drama critics tore to bits when it moved on Broadway after a successful cast side showing, closed here at the Royal Theatre Saturday night after some 41 runs.

Baltimore Sun

The play, starring Muriel Smith and William Vesey, had one of the largest mixed casts assembled for a production in sometime.

The Theatre Guild which had been sponsoring the opus had lined up some 50 odd benefits but the empty seats at the show night after night didn't bring sufficient money in to the box offices to keep "Our Lan" open. 10-8-47

There were four sellout parties at $2,800 each. For the week ending Oct. 18, gross receipts were $16,000. The week of Oct. 25 business dropped to $7,500, there having been only one guild party.

53c(1)(b) 1947

"Tin Top Valley"

A Southerner Writes Of Prejudice In The South

St. Louis Argus St. Louis, Mo.

53c(1)(b)

TIN TOP VALLEY, a new play by Walter Carroll, presented by the American Negro Theater at the ANT Playhouse, with Frederick O'Neal, James Jackson, Lillian Adams, Betty Haynes, Charles Nolte, Michael Lloyd, Frederick Carter; staged by Abram Hill. Fri. 3-7-47

For its latest production, the American Negro Theater has chosen a play by a 24-year-old Southerner concerned with race prejudice in the South. **Tin Top Valley** reveals all the purposefulness of a very young writer with a social conscience, but most of the shortcomings as well. Parts of the play are moderately interesting; but the writing is uncertain and the drama quite unfocussed. Though Mr. Carroll writes out of first-hand knowledge, his play seems, far more than it should, a mere patchwork of many previous plays. This is perhaps understandable, since in any social-minded approach to the problems of the South, light must fall on much the same places, But, beyond contributing no fresh insights, Mr. Carroll cannot make the light fall nearly sharply enough. Techique fails him quite as much as creative force; nor does the production rally to his support.

* * *

Mr. Carroll has written of a bright young white boy in a Southern mill town who makes friends with a bright young Negro. The white boy's mother, who lives with him in squalor, is outraged and angered by the friendship, and is driven at last—when the issue means losing her son—to kill him. A Jeeter-Lesterish drunk who lives across the way quickly fastens the shooting on the Negro boy; and even when the mother shrieks the truth at her son's funeral, her confession is ignored, the mourners go on with their hymn-singing, and the Negro is presumably strung up.

The story is not only told pretty falteringly, with large static patches, but it somehow lacks a center; emphasis shifts back and forth to the boy (who is foggily defined) to the no-account neighbor (who means least but actually looms largest). It is the mother, I think, who should really dominate the action; and her personal tragedy—born of ignorance, ingrained prejudice, and a desperate need, in her miserable circumstancs, to feel superior about something—might have better radiated what is socially sick about the South than the more overt device of pinning her crime on the Negro. Mr. Carroll has gone at his problem in two ways at once, and they tend to weaken rather than reinforce each other. But the trouble here is one of playwriting as well as conception; and **Tin Top Valley** can hardly be considered more than honest and well-meant.

* * *

Add to this an uneven production. Frederick O'Neal, who is alternating the role of the shiftless drunk with Owen Tolbert-Hewitt, is an able actor, and brings zest to the part, but it is decidedly a bravura performance. Charles Nolte plays the white boy, and James Jackson the Negro boy, competently; but Lillian Adams is not up to the mother's role, or Betty Haynes to that of the no-account's daughter. And Mr. Hill's direction often lacks point and pace. Fri. 3-7-47

(P.M. Critic—Louis Kronenberger)

to dinner, his mother, Ruth, looses a tirade of racial hatred.

The play reaches its climax when Greg is killed by his mother when he informs her that he and his friend are going North. Shielding her, Buck Price (O'Neal) immediately sets up the cry that her son was killed by his colored friend, who in the end is lynched.

Playing the part of the mother, Lillian Adams shows good timing and knowledge of the character Other ANT members in the play were Frederick Carter, Michael Lloyd, William Malkin, Charles Nolte and Owen Tolbert-Hewitt, Betty Havnes and James Jackson.

Drama Of Dixie Scores Bigotry

Defender

Negro Theatre Does Play On Lynch Theme

Chicago, Ill.

NEW YORK—Prejudice against Negroes in Southern rural towns was spotlighted last week in the American Negro theatre presentation of "Tin Top Valley" at their playhouse in W. 126th st.

The cast is headed by Frederick O'Neal, an ANT graduate, who first attained fame as Frank in the Broadway hit "Anna Lucasta." The play while lacking smoothness throughout, hammers home the fact that bigotry in the minds of Southern whites is due to ignorance and lack of understanding. Sat. 3-15-47

The author, Walter Carroll, white, hails from North Carolina.

The plot, laid in a poor white district of the South, concerns Greg Talbot, a high school student, who is planning to "go up North" with his colored friend, Willie Turner. When Greg brings his friend

53c(1)(b) 1947 "Trial by Fire"

53c(1)(A)

ROLE OF NAACP BRANCH PORTRAYED IN
NEW YORK SHOWING OF TRIAL BY FIRE December 12, 1947

Press Service of the NAACP, New York, N.Y.

New York, Dec. 12th--NAACP efforts to expose the deliberate murder of a Negro family whose lives and home in Los Angeles suburbs were destroyed on Christmas Day, 1945, is currently being presented to New York audiences in the moving West Coast dramatization, Trial by Fire.

Fri. 12-12-47

Written by Father George H. Dunne of Los Angeles' Loyola University, the play lambasts official investigation which whitewashed the tragedy, attributing the explosion to an accident. A stirring repudiation of "equal justice under law," Trial by Fire reproduces most of the text of the inquiry proceedings. It will continue at the Blackfriars Theatre, 320 West 57th Street, through December 21st.

53c (2) 1947

Experimental Dance and Drama Theatre

On Stage . . .

Negro Amateurs Revive J. B. Priestley Play

By Lee Newton Daily Worker, New York. N.Y. 11-13-47

ON THE fourth floor of a church building at 421 W. 145 St., in a room which they call the Penthouse Theatre, a group of young amateur Negro actors have established the Experimental Dance and Drama Theatre under the direction of Sheldon B. Hoskins, former ballet master for Carmen Jones. They're out, they say in their literature to "provide interracial casting for productions" but, they add, they want to accomplish that "without becoming political."

DANGEROUS CORNER, a play in three acts, by J. B. Priestley. Directed by Sheldon B. Hoskins. Settings and Lighting by Jay Hugo Forde. Presented by the Experimental Dance and Drama Theatre at the Penthouse Theatre, 421 West 145 Street. Today and tomorrow.

Shirley .....Audrey Gourdin
Freda Chatfield .....Elaine Weber
Olwen Peel .....Miriam Desvigne
Maude Mockridge .....Eleanora Thomas
Betty Whitehouse .....Inez Cheval
Charles Stanton .....Jay Purviance
Gordon Whitehouse .Edward Christopher
Robert Chatfield .....Jay Hugo Forde

There was nothing very experimental at their opening night performance of J. B. Priestley's **Dangerous Corner** Tuesday night but they displayed a good deal of courage and initiative in even attempting the production considering the appalling lack of facilities available to them. But they made up for all that—including a noticeable lack of trained actors—by their vigor and sincerity, and managed to keep their audience, including this playgoer, interested right up to the last curtain. Which is more than can be said for some of the expensive Broadway turkeys I've seen recently. Thu.

MR. PRIESTLEY, in **Dangerous Corner**, plays around in expert fashion with that dramatic gimmick of his with which, by now, Priestley fans can identify their favorite; the curtain rising on a number of perfectly respectable people of means having a smug time, following which layer after layer of respectability is peeled off, until most, if not all the characters are finally revealed as weak, shady or vicious masses of corruption. In **Dangerous Corner** the unpeeling takes place after an inquest on what seems to be the suicide of a well-to-do publisher. Unlike Mr. Priestley's present Broadway production. **An Inspector Calls**, however, social significance in **Dangerous Corner** is, in comparison, conspicuous by its absence.

It's a nice evening's entertainment though: Mr. Priestley's slick plotting and the actors' do-or-die spirit well earn the modest 75-cent admission fee.

SHELDON B. HOSKINS
Thu.

53c(2) 1947

Musical Comedy Experimental Theatre

On Stage

Negro Group Produces Musical With Anti-Negro Cliches

By Lee Newton

53c(2) Daily Worker, New York, N.Y.

MEET Miss Jones is a sad and horrible example of what happens when an off-Broadway theatre group, in attempting to imitate Broadway slickness, succeeds only in imitating the very worst aspects of the very worst Broadway productions. In this case, the effects are triply tragic: here is a Negro group which is spending its time, energy and, I suppose, its money, in putting on a production which features the offensive anti-Negro stereotype which the Negro people so justly resent when done on Broadway or in Hollywood.

MEET MISS JONES, a musical comedy in two acts. Libretto by Flournoy Miller; music by James J. Johnson; dances by Buster Newman; staged by Walter Brooks. Presented by The Negro Musical Comedy Experimental Theatre at the Elks Theatre, 15 West 126th Street.

Rose Jones	Rae Pearl
Flip	Merle Turner
May	Dorothy Harrison
Hannah	Monett Moore
Joe	Roy Glenn
Punk	Johnny Lee
Harry	Buster Cromwell
Sugar	Hester Lancaster

As a matter of fact, one sees less and less of this kind of stuff on the Broadway stage, and plays which fight Jimcrow are beginning—at least in a small way—to find a place there. All of which makes this attempt of the so-called Negro Musical Comedy Experimental Theatre (not to be confused with the American Negro Theatre) that much more offensive. 11-20-47

MEET MISS JONES is in a two act musical comedy form with all the lines being sung. And that's about the extent of its experimentalism. (I don't know what's going to happen to the word "experimental" with so many groups using it in their names and publicity and then not living up to it.) **Meet Miss Jones** is about the lady in the title, whose wealth, unknown to her, is based on the racketeering efforts of her dead brother. Just when she's about to get married, a gangster cohort of her late brother appears on the scene and threatens to destroy her social life by exposing the origin of her wealth. He offers to keep quiet if she'll marry him.

To trick him, Miss Jones claims she's already married and digs up what the authors call "a sweet hunk of trash" from the streets, to pose as her husband. This of course, creates complications with her fiance, but all these are finally and happily solved—at least to the satisfaction of the author—if to no one else. 11-20-47

The portrayals of the "sweet hunk of trash," Miss Jones' cook and other characters, feature all the vicious, hackneyed anti-Negro cliches — laziness, irresponsibility, knife wielding, etc.—which cause justified, indignant picket lines of protest against movies guilty of the same offenses.

The level of the performances, direction and music is about as low as everything else about **Miss Jones.** Deficincies of technique and finish are easily pardoned in off-Broadway productions when the producers exhibit at least a minimum of artistic or social sincerity. But when those deficiencies are combined with artistic and social corruption, the result is intolerable.

The Negro Musical Comedy Experimental Theatre is neither musical, nor comedy, nor experimental, nor theatre—and although made up of Negroes—the effect of its current production is—anti-Negro.

New Musical Comedy Group to Make Bow

Ohio-American

Baltimore, Md.

NEW YORK—(NNPA) —A new group to be known as the Musical Comedy Experimental Theater will present "Meet Miss Jones," a new musical for eight performances at the American Theater, 15 West 126th Street, on November 17. Bal. 11-15-47

Walter Brooks, director of such stage successes as "Shuffle Along," and "Little Jessie Jones," was instrumental in organizing the group.

"Meet Miss Jones" is by Flournoy Miller and James Johnson. Of the cast of twenty-five, Johnny Lee, Ray Pearl, Rol Glenn and Dorothy Harrison have already been engaged. Buster Newman will stage the dances, and the costumes will be by Mulle. Rehearsals got under way Monday under the direction of Mr. Brooks.